

VUE Weekly

EDMONTON'S URBAN VOICE



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Bobby Cameron



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#307, 10080 Jasper Ave

Edmonton, AB T5J 1V9

Tel: (780) 426-1996

Fax: (780) 426-2889

e-mail: <office@vue.ab.ca>

website: <http://vue.ab.ca>

UVRB website: <www.vurb.com>

Issue Number 205

September 9 -

September 15, 1999

available at over 1,000 locations

Editor/Publisher

Ron Garth

<ron@vue.ab.ca>

Associate Publisher

Maureen Fleming

<maureen@vue.ab.ca>

Editor-in-Chief

David Gobeil Taylor

<dgt@vue.ab.ca>

Music Editor

Dave Johnston

<music@vue.ab.ca>

Associate Editor

Paul Matwychuk

<paul@vue.ab.ca>

Staff Writer

David DiCenzo

<dicens@vue.ab.ca>

Production Manager

Terry Cox

<tc@vue.ab.ca>

Office Manager

Glenys Switzer

<glenys@vue.ab.ca>

Layout Manager

Matt Bromley

<matt@vue.ab.ca>

Sales and Marketing Manager

Vicki Charron

<vicki@vue.ab.ca>

Promotions Manager

Alvina Kohen

<aviva@vue.ab.ca>

Advertising Representatives

Stephina Boyse, Sue Hodge,

Rob Lightfoot,

Angela Regimbald

<advertising@vue.ab.ca>

Classifieds and Directory

Advertising Representative

Troy Hogg

<advertising@vue.ab.ca>

Local Advertising

Call 426-1996

National Advertising

DPS Media (416) 413-9291

Contributing Editors

David DiCenzo (Sports)

<sports@vue.ab.ca>

Paul Matwychuk (Theatre, Books)

<theatre@vue.ab.ca>

Gary McGowan (Music Notes)

<musicnotes@vue.ab.ca>

Maureen Moore (Style, Food)

<style@vue.ab.ca, food@vue.ab.ca>

Dan Rubinstein (News)

<dan@vue.ab.ca>

Glenys Switzer (Listings)

<listings@vue.ab.ca>

Danielle Zyp (Visual Arts)

<visualarts@vue.ab.ca>

Contributors

Richard Burnett,

Jennifer Cockrill-King, Teresa Dhar-

ma, Ken Eisner, James Grisdal, Todd

James, Dale Ladouceur, Peter

Pachal,

Lesley Primeau, Steven Sandor,

Sasha, T.C. Shaw, Francis Tétraut,

Jennifer Van Ewa, Yuri Wuensch

Layout/Production Team

Matt Bromley, Terry Cox,

Mike Garth, Dave Johnston,

Glenys Switzer

Administrative Assistant

David Laing

Printing and Film Assembly

The Edmonton Sun

Distribution

Clark Distribution

Vue Weekly is available free of charge at well over 1,000 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday.

Canada Post Canadian Publications Ltd. Sales Product Agreement No. 1140752

Don't call us, we can't call you

Should Telus subsidize the poor? You make the call!

BY DAN RUBINSTEIN

Last year, when an Edmonton *Our Voice* vendor suffered a minor stroke, he lay on his bed alone and unattended for four days. The man was unable to call for help because he couldn't afford a telephone.

According to a recent Edmonton Public School Board survey, roughly 2,000 children in the city come from families without phones. At St. Michael Catholic Elementary School on 92 St, the problem is even more acute. Informal polling has revealed that 80 per cent of students live in homes without phones.

This evidence, though largely anecdotal, is startling. And there's more: 200 of 250 people surveyed one day at the Norwood Communi-

ty Services Centre didn't have a phone, nor did 40 per cent of Health for Two families served by the Eastwood Public Health Centre. At the Mustard Seed and Boyle-McCauly health centres, 70 of 100 people queried had no phone.

Remarkably, even at the end of 1999, with the information super-highway on cruise control and the phrase "universal Internet access" a mainstay of political rhetoric, there are many among us without access to this most basic of communication services. It may not be a crisis, but phonelessness is a problem in Edmonton—it's another barrier the city's poor must struggle to overcome.

George and Me

On September 17, in response to recent rate hikes by Telus, an *Our Voice* spinoff group called Our Action will stage a mock benefit concert for the telecommunications giant at the Old Strathcona Legion. Bill Bourne, the Ravens, Whitey Huston and the

Blue Hawaiians and Joe Byrd will supply the sounds, and the admission charge is an apt 35 cents.

Once the proceeds are tallied, *Our Voice* managing editor and Our Action co-founder Michael Walters plans to present Telus president George Petty with a cheque, a Michael Moore-style guerrilla gimmick Walters hopes to capture on video. None of this is meant to embarrass or alienate Telus, he stresses. It's just a cheeky way to raise awareness about a serious situation.

"The Telus line is that they can't afford to provide the service with-

out raising the rates," says Walters. "Our line is because they can't afford to provide the service, they're leaving a lot of people out in the cold. Ironically, their motto is 'Basic Human Communication.' It's the usual corporate lie: they say they care about people, yet all they are about is money."

James Rowe, who's organizing the benefit with Walters, says phonelessness hurts in different ways, especially in Edmonton's inner city, where poverty runs rampant. Not having a phone can be a major impediment to gaining steady employment, he says. If you apply for a job and the employer has no easy way to contact you—or can only call you at a community drop-in centre—you could be out of luck. It also makes communication between teachers and parents exceedingly difficult. When little Jimmy misses school three days in a row, how can his teacher contact mom or dad to check if there's a problem? Then there are the elderly, who often rely on telephones as lifelines to the outside world. And don't forget abused women, says Rowe. With an angry man pounding on the door, sometimes a phone call can save a life—an option that doesn't exist for women who move to escape violent partners and can't afford the reconnection fee.

Are you jealous of Telus?

The basic monthly rate for a phone line in Edmonton is \$19.90, a charge that jumped \$1.54 as of July 1. Last year, Telus raked in a record \$5.8 billion in revenue and \$1.8 bil-

lion in operating income. Since merging with BCTel, they've expressed a desire to become the largest telco in the world. That doesn't make them Public Enemy Number One, says Rowe. But instead of fixing their gaze onward and outward, he asks, why not take a good look at their own backyard?

"We didn't set ourselves up as an anti-corporate group or an anti-Telus group," Rowe explains. "They're just adhering to market logic. They're not really doing anything wrong. It's not their responsibility—and that's where the larger problem lies. It's accountability."

The Canadian Radio-television and Telecommunications Commission, the national regulatory agency, approved the Telus rate hike. But Rowe feels they simply don't safeguard the needs of all Canadians anymore. "It's difficult to see who's the fiddler and who's the dancer," he says of the relationship between the CRTC and telcos. "When you have a private company dealing with a basic service, it becomes a very tricky issue."

There are steps Telus can take to help Edmonton's poor get connected, Rowe points out, citing a number of creative examples. One of the main problems involves people who lose their service after racking up large bills they cannot pay. In Saskatchewan, where the basic rate is around \$19 a month, SaskTel has a program that puts low-income customers with large debts on payment plans ranging from \$10 to \$25 a month. Service is only denied if the \$10 isn't paid. Elsewhere, in several large American cities (New York, Seattle, Boston, Chicago, Dallas) and Toronto, phone companies have established programs to provide homeless people with voice mailboxes. Although this is a recent development, a steady stream of participants already are reporting that they have found jobs. Both programs could be effective in Edmonton, says Rowe.

I ain't got no phone

Long before Walters and Rowe start

SEE PAGE 14

Linux Rules!



Linux is the worlds' most popular alternative operating system to Microsoft Windows. The beauty is in the power and stability of the system. The common application of Linux is in Internet servers or networking. The interesting part is that this operating system is coming out of the closet and on to the average person's desktop. If you haven't yet heard about Linux, you soon will!

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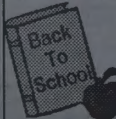
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Your VUE

Glyconutrient article deficient

I was amazed and angered by the lack of truth in your recent article on Mannatech ["Glyconutrients: miracle or quackery?", Sept. 2]. Writer Dan Rubinstein obviously chose an opinion based on his own preconceived ideas and proceeded to justify that opinion, quoting sadly misinformed U of A students.

Rubinstein also doesn't know the difference between a legal network marketing company and an illegal pyramid scheme. There is a big difference—in the interest of journalistic integrity, perhaps some additional research would have helped. Rubinstein quotes Heidi Kuhse, an independent Mannatech associate, as having to be careful what she says because she must be "in compliance" with the company. It is in fact Health Canada that dictates what can and can't be said about any consumable dietary product.

In the U.S., the 1996 Dietary Supplement Health Education Act allows companies to make specific health claims on their products based on scientifically peer-reviewed published articles. In Canada, we are asking our politicians to pass a similar law, but until then we strive ensure our promotional material complies with the Health Canada regulations to the letter, to follow the letter of the law concern.

Rubinstein also quoted some U of A students who had seen a presenta-

tion by Kuhse—their comments are sadly those of people who do not possess all the facts. There are literally hundreds of scientifically peer-reviewed articles that back the science of glyconutrients and are available for anyone to read. Perhaps these students should practise what they preach and take an objective look at the huge amount of valid third-party research available before making their judgments.

Grad student Geoff Ball's comment about Dr. Steven Nugent were laughable. I don't know of any scientist (unless Ball is the first) who carries in his hip pocket a bibliography of every statistic or bit of knowledge. The fact that Ball requested information from Nugent in a large group setting, then dismissed his credibility when he left the stage after his lecture, is only proof of one student forming a biased opinion based on anecdotal circumstances.

Rubinstein also mentions Dr. Darryl See in his article. Dr. See never has been nor ever will be part of Mannatech Inc. Mannatech had an independent audit done on See's research and when certain questions could not be answered satisfactorily, the company disassociated itself from him and is currently filing formal charges against him. Mannatech took this action to clear any misconceptions about the company's credibility of the company. Mannatech certainly wasn't built around See, and he is by no means the only source of third-party validation on the huge power of the Mannatech product line.

Rubinstein mentions in his article "a wealth of damning information" uncovered by David Evans of Bloomberg Business News. According to Mannatech's Steven Fenstermacher,

Evans's articles are full of misquotations and are misleading and downright untrue. Mannatech is currently investigating every possible legal action against Evans's slander. Going after the personal character of company president Sam Caster, Rubinstein once again shows his inability to get to the bottom of a story. There has never been a shred of truth to the suggestion that there was wrongdoing on the part of Caster when he ran Eagle Shield Inc. Perhaps Rubinstein can go a step further and request an interview when Sam Caster is in town this September 16-18 at the Shaw Convention Center.

None of Mannatech's literature has ever advocated replacing healthy living with pill popping—the proof is on our website, www.mannatech.com. The unfortunate thing that happens when articles such as this appear is that misinformed people may choose to take it as gospel truth. People whose health may benefit from the use of Mannatech's products may choose not to try them, and Mannatech's competition in the dietary-supplement industry benefit from such biased smear tactics.

People who genuinely wish to find out the truth will dig much deeper than Rubinstein did. Anyone interested in viewing some of the mounds of evidence validating Mannatech's truly remarkable scientific discovery can contact me at 449-1085 or e-mail me at chluster@telusplanet.net —JAMES LOEPKY, MANNATECH INC. ©

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By DAVID GOBEIL TAYLOR

At sixes and sevens over nines

The year 1999 has been full of "dates of doom," so-called litmus tests of the millennium bug triggered by dates that aren't January 1, 2000.

First, of course, there was January 1, 1999, when computer programs that forecast year-long events like contracts, loans and policies would have to start dealing with the year 2000. Some experts predicted chaos; outside of a few isolated and quickly-fixed breakdowns, nothing happened.

The same warnings cropped up during the year, as governments and utility companies and anyone else likely to still be using big, hard-to-reprogram mainframes entered their 1999-2000 fiscal years one by one.

Some experts predicted chaos; outside of a few isolated and quickly-fixed breakdowns, nothing happened.

Then there was April 9, 1999—the 99th day of the year. Some computers programmed in the '60s used strings of nines to signify an end of file, or EOF. Some experts predicted chaos... ah, you know the rest.

The Dow Jones Industrial Average broke the 10,000 mark earlier this year, and predictions that computer systems wouldn't be able to handle five digits proved utterly false. And the Global Positioning System, a satellite system used by hikers and airplanes and Japanese taxi drivers to pinpoint their exact location, had a date rollover in August; hikers didn't get lost, airplanes didn't crash... okay, a bunch of Japanese taxi drivers couldn't find their way around Tokyo for a few hours, but in the grand scheme of things, that was an isolated and quickly-fixed breakdown.

When this issue of *Vue Weekly* hits the streets, it will be September 9, 1999—or, in computer parlance, 9/9/99. Some experts are predicting that, once again, old software will experience premature EOFs from that

string of nines and chaos will erupt.

Allow me to make a bold prediction: outside of a few isolated and quickly-fixed breakdowns, nothing will happen.

There are a few flaws in the 9/9/99-bug theory; first of all, it's not like every program used nines for EOFs. And many used more than four of them. And much of this software had built-in safeguards (especially anything that had to recognize prices like \$99.99—a rarer and more astronomical sum in the '60s, to be sure, but still possible). And not a lot of this software is used anymore. And besides, while it was easy to save a little memory in the old UNIVAC transistors by truncating the year to two digits, it's more problematic truncating months and days: the extra memory used to recognize both the four-digit 9/9/99 and, say, the six-digit 10/10/99 means that most programs will actually see 09/09/99, which is meaningless as far as EOFs go.

So yes, there are some alarmists out there, but a suspiciously high percentage of them—at least 99.99 per cent, I'd say—are IT consultants directing their comments to big busi-

nesses and big governments with big mainframes and big budgets to spend on big consulting fees.

All of these failed predictions are doing a disservice to the real danger of the millennium bug. After expert Jehovah's Witnesses made six failed predictions of the second coming of Christ, even the most devout members stopped selling off their property in anticipation of the Rapture. And when widespread computer malfunction is predicted but doesn't materialize, the temptation to cross your fingers instead of spending your hard-earned profits on computer upgrades increases.

The millennium bug won't bring about Armageddon. But the problems probably won't be limited to a few isolated and quickly-fixed breakdowns, either. Computers with two-digit years are far more common than computers likely to wig out over a string of nines. The sheer volume of potential problems makes some glitches inevitable; just last month, the U.S. Social Security Administration sent out more than 32,000 letters telling recipients their benefits would end on January 1, 1900. (Their benefits were, indeed,

ending on January 1—the calculations were correct, but the non-"mission critical" printing software was in error.)

And lest everyone breathe a sigh of relief on January 1, 2000 when their heat's on and their phones work, there are two things to keep in mind. Firstly, problems are likely to be cumulative, as breakdowns and miscalculations pile up over days and weeks; secondly, New Year's Day isn't the last "date of doom." Computers that don't realize the year 2000 is a leap year—and they're out there—are likely to experience problems on February 29, 2000 and December 31, 2000 (the 366th day of the year).

Y2K PSA

The Edmonton Association for Y2K Community Preparedness is hosting three information events and discussions this month: September 9 at 9355-103A Ave, September 23 at Capilano Library (496-1802 to pre-register) and September 30 at Idleywylde Library (496-1808 to pre-register). All sessions begin at 7:30 p.m.; call Melody at 988-4830 for more info. ☺

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VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

JUSTICE

Open your wallets for Wiebo

EDMONTON—Supporters of Wiebo Ludwig and his merry band of followers at the Trickle Creek farm in northwestern Alberta have established a defence fund to help the controversial anti-oil and gas activists contend with a growing legal debt.

Thanks to their ongoing, decade-long feud with both industry and the province, Ludwig et al. now owe legal bills totalling over \$96,000.

Ludwig has needed those lawyers to fend off numerous charges of oil-field mischief and, more recently, deal with the maelstrom surrounding the still-unexplained shooting death of 16-year-old Karman Willis on the farm earlier this summer.

But his is a cause worth supporting financially. Edmonton activist Claire Ashton writes in a letter soliciting donations to the fund.

"Their very public battles have given strength and confidence to a growing group of farmers whose economic and personal health are being adversely affected by widespread pollution emanating from oil and gas drilling operations," she argues.

The Alberta Human Rights Coalition, Ashton goes on to report, is calling for a Truth and Reconciliation Commission similar to the one that took place in South Africa following apartheid. The Coalition feels that "Alberta's review must fully examine all of the elements that have led to a breakdown of civility and a loss of faith in the administration of justice in Alberta."

Going further, the coalition states that in the ongoing saga of the Trickle Creek battle the "basic rights of citizenship have been denied" and the "use of the RCMP to resolve the conflict between Albertans and the oil and gas industry, we believe, is wholly inappropriate..."

Quoting former prime minister Wilfrid Laurier in the wake of the hanging of Louis Riel, Ashton writes: "What is hateful is not rebellion but the despotism which induces the rebellion; what is hateful are not rebels but the men who, having the enjoyment of power, do not discharge the duties of power; they are the men who, having the power to redress wrongs, refuse to listen to the petitioners that are sent to them; they are the men who, when they are asked for a loaf, give a stone."

Okay, so maybe Wiebo won't be mentioned on the same page as Louis Riel in Canadian history books, but anyone wishing to contribute to the fund can send a cheque to either Maimie or Wiebo Ludwig, care of the Ludwig Defense Fund, 600 Hythe, Alberta, T0H 2C0. —DAN RUBINSTEIN

FRANCOPHONIE

E-commerce = English commerce

MONCTON—With the spread of the Internet and economic globalization,

English is increasingly becoming the language of choice for the international marketplace.

And that's something that worries Canadian Prime Minister Jean Chrétien, who warned delegates attending last week's opening of the eighth Summit of La Francophonie that they must work harder than ever to preserve the French language.

"Globalization has also brought about the near-universal use of English in communication technologies," Chrétien said. "Technologies which are themselves bolstering the power of English are posing a new challenge to the French language, along with hundreds of other languages."

Earlier in his address, Chrétien said well-to-do nations must do a better job of aiding the Third World and introducing emerging nations to the technology of today.

"We must be especially concerned with the danger of exclusion," he said. "Exclusion of countries that possess neither the resources nor the tools to participate in the intercontinental networks that are taking shape. And the exclusion of people who do not have access to the basic training they need to realize their potential in a knowledge-based global economy."

But if the language of the new technology is English, won't this contribute to the further erosion of the French language in the emerging world? —STEVEN SANDOR

Human rights? Schuman rights!

MONCTON—Prime Minister Jean Chrétien insisted it would be known as a human rights summit. But the three-day meeting of La Francophonie in the hub of Acadian New Brunswick fizzled to an end last Sunday with nary a mention of human rights on the official agenda.

Summit participants, who were shielded from reporters for most of the gathering, said the issue was never even discussed. Protesters and organizers of a parallel people's summit wanted the Canadian contingent to bring up the subject—especially with so many international heads of state with questionable human rights records, like Congolese President Laurent Kabila, in town.

Michel Frenette, the director of Amnesty International Canada's Fran-

cophone branch, told the Canadian Press that the summit's final declaration was scandalously vague. There was no mention of possible sanctions against or expulsion of any of La Francophonie's member nations.

"I don't think it's in the cards at the moment," Chrétien told reporters. And when French President Jacques Chirac called La Francophonie "a quiet force" at the closing press conference, laughter burst forth from the audience. —DAN RUBINSTEIN

La Franco-phony?

MONCTON—Besides human rights and Quebec separatism, there was another divisive issue in the La Francophonie summit: the international organization's active courtship of non-Francophone countries for membership.

According to the summit website, La Francophonie consists of "52 countries that have the French language in common," and these countries have a total population of 500 million—of which 170 million speak French."

On the summit's closing day, Albania and the Former Yugoslav Republic of Macedonia were made official members of the organization. Neither country recognizes French as an official language, and far fewer than 1 per cent of the population in each country speaks French. (By contrast, Franco-Albertans make up 2 per cent of this province's population—yet only New Brunswick and Quebec are members of La Francophonie, and they hold voting rights equal to sovereign nations.)

The Czech Republic, Slovenia, Lithuania, Poland and the U.S. state of Louisiana (all with almost no Francophones—i.e., those whose mother tongue is French—and few French-speakers) are observers at the summit; Bulgaria, Romania and Moldova are full-fledged members.

Some summit delegates see La Francophonie as having aspirations to be a French equivalent to the Commonwealth, even though the latter organization is made up of countries that, for better or worse, were profoundly affected by British culture, while many members of La Francophonie are former colonies whose citizenry never learned to speak French, or whose royal families

and elites simply were Francophiles.

Oh, and the next summit will take place in 2001 in Beirut, Lebanon—a country where French is a common second language but where there are virtually no Francophones. —DAVID GOSSEL TAYLOR

ENVIRONMENT

Ground gondola or grizzlies gonzo

LAKE LOUISE—A summer gondola that carries tourists up the mountain-side in this majestic resort area has become the latest source of conflict between environmentalists and businesspeople in Canada's Rocky Mountain parks.

Seven female grizzlies now live near the resort, drawn to the ski hill's lush summertime vegetation. National park officials have told Ottawa they want to shut down the gondola to protect the bears and reduce the chance of potentially deadly encounters between grizzlies and tourists.

But Charlie Locke, who owns the resort, stands by a report written by a Vancouver-based consultant that says the "impact of summer use on grizzly bears at the ski area is inconclusive."

Still, park superintendent Darro Stinson would prefer to err on the side of caution. Notwithstanding the probability of bear-human battles, he's also concerned about the grizzlies becoming "habituated" or less afraid of people as a result of prolonged exposure. That could force wardens to kill off the bears themselves—as they had to do to a pair of black bears in Banff National Park earlier this summer.

"There is good science out there, but if anybody is looking for science to give the definitive answer, we will wait forever," Stinson said to the *Calgary Herald*, referring to the indeterminate report by Vancouver's Hemmera Resource Consultants Ltd.

"I will exercise the cautionary principle," he continued, "both from an environmental point of view and a public safety point of view, when we make decisions in the national park."

The 40-year-old gondola attraction welcomes more than 80,000 riders every summer. The federal government is expected to make a decision about its future by the end of September. —DAN RUBINSTEIN

VUEPoint

By LESLEY PRIMEAU

Purple haze

Froshing: now there's an idiotic undertaking. And yet, every year, we hear new stories about a froshing caper run amok. And froshing isn't restricted to immature high school students, either; it's common at universities, colleges and tech schools too. When the punishment is meted out by sports teams or the military, we call it "initiation," a euphemism that disguises the fact that there are many grown adults out there who want to inflict mental and physical anguish on their unsuspecting subordinates. I don't know how froshing and initiations developed into such a rite of passage in our society, but I am glad there have been so many concerted efforts to stamp the practice out.

Who can forget the hazing rituals of the military schools in the United States, or the stories you hear about sports initiations? How does shaving a guy's privates make him one of the boys, anyway? (A slip of the razor and he'd be one of the girls!) Still, it happens—and often, someone gets hurt. Recently, a group of spirited high school students abducted a couple of juniors, took them for a ride, stood them against a building and paddled their backsides with hockey sticks reinforced with sheets of aluminum, threatening them with even more severe beatings if they told anyone what had happened. (If they believed what they were doing was all right, one wonders, why did they feel so compelled to hide it?)

Well, apparently someone told mom anyway and she sensibly called in the gendarmes. The police agreed that an assault was an assault no matter what you called it, and one of the hazers has been remanded into custody until his court appearance on September 21. I can only imagine what effect a few weeks in remand will have on him—not to mention the fact that he now faces suspension and possible expulsion. For froshing!

Let's examine this a little more closely. Assault should be dealt with seriously by the law, but are criminal charges the way to go in this case? Should a student be saddled with a criminal record just because of a high-school prank? (And is that all this was—a prank?) It certainly seems obvious that some students need a serious talking to, and if we continue to look the other way at froshing, it virtually amounts to tacit approval of these tasteless rituals.

I believe assault is assault and should be prosecuted to the fullest extent of the law. But here is a case where the Young Offenders Act comes into play. If this is nothing more than a case of hijinks run wild, then perhaps an argument can be made that the offenders should not receive a criminal record. It seems unreasonable to allow an incident like this one to dog their entire adult life. The hard part is figuring out what kind of punishment would be reasonable. Community service? Or should we simply paddle the behinds of the offenders and then call it a day?

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

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Little Mountain, big city

Land swap exposes
C467's
shortcomings

BY DALE LADOUCEUR

The saga of the Little Mountain land swap took a turn for the worse at city council last week. Brintnell Joint Ventures, the land owner and site developer, is now asking for an additional \$1 million to cover lost servicing costs if it trades the land to the city, which would double the amount council agreed to spend to acquire Little Mountain last April.

The Little Mountain Natural Area is about 45 acres of unploughed aspen parkland in northeast Edmonton, east of the Little Mountain Cemetery on 50 St and north of 160 Ave. It is a diverse area featuring grassland, woods, wet meadows and more than 200 species of flowering plants. It's also home to most of the wildlife that is common locally, including white-tailed deer and 38 different species of birds.

"This is a real blow," says Patsy Cotterill of Edmonton's Natural History Club, "especially as we had been led to believe that the negotiations could be concluded favourably." However, the final chapter remains to be written. At the September 1 meeting, council also voted to defer a decision on killing all further negotiations due to increased cost and directed city

administration to bring back a report on October 5, when council's report on the conservation fund is also due.

Little rigours

In 1993, the City of Edmonton identified Little Mountain as natural area NE8093 and included it in its Inventory of Environmentally Sensitive and Significant Natural Areas. This document was prepared as background information for the city when it developed its Conservation of Natural Sites in Edmonton's Table Lands policy—otherwise known as C467.

C467 refers to Edmonton's table lands, the band which runs inside the perimeter ring formed by the transportation and utilities corridor. In 1993, then-mayor Jan Reimer said, "When development reaches these natural areas, the city would like to make some attempt to preserve them." Unfortunately, C467 was a document void of all real power. City council never put money behind the Conservation Policy and nixed the position of conservation coordinator two months into its existence.

To put a few more nails into C467's coffin, the Urban Development Institute fought tooth and nail to include the word "voluntarily" in the policy at several key places. The city thought that providing tax incentives encouraging landowners to voluntarily keep land in a natural state might work, but that hope has not yet

borne fruit.

Can I get some service over here?

The biggest problem with the policy is the term "permanent area contribution," also known as the "servicing cost." Servicing costs are part of the development process; they are usually recovered by the developer once they develop the land. In the case of Little Mountain, because the land will not be developed, there will be no revenue coming in. Brintnell Joint Ventures says their financial estimates were predicated on the understanding that Little Mountain would be developed—and now that it's been taken out of development, they argue they'll be taking a loss.

But the city can't pay the servicing cost, according to council, because it would set a "terrible precedent, because then any land that was ever preserved or didn't generate revenue, we would be liable to pay servicing costs and we can't afford to do that." Councillor Brian Mason called the permanent area contribution the "poison pill" that could kill conservation, because if the city had to pay development and servicing costs every time [we chose to preserve an area] it would be impossible."

"My opinion is that they have identified a huge obstacle, which is a good thing," says Cotterill. "But I don't know why they didn't identify this earlier on. It just shows that the city is only now realizing that Conservation Policy C467 doesn't work." ☐

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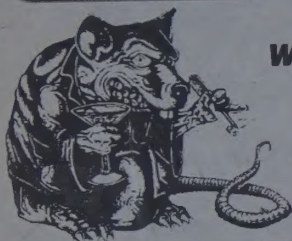
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BY RICHARD BURNETT

The pink holocaust

Once Adolf Hitler was crowned German chancellor in 1933, it didn't take the Nazis long to crush the burgeoning gay movement embraced by Germany's Weimar Republic.

Over 100 gay bars and political organizations were wiped out in Berlin; then, beginning in 1940, tens of thousands of gay men were sent to death camps. Gestapo chief Heinrich Himmler later bragged that the Third Reich executed a million gay men between 1938 and 1944.

Last month, 55 years after the end of World War II, the Bundestag, the German seat of power, was returned to Berlin. Also, legislators finally approved a controversial plan to build a Holocaust memorial in Berlin so that, according to current Bundestag President Wolfgang Thierse, "there can be no more denial or indifference."

It's controversial because the memorial will—you guessed it—exclude other Nazi victims, namely gypsies and gays. It seems Germany is still in the I-prefer-those-people business.

Germany's "largesse," though, pales next to that of the Swiss banks who have now agreed to pony up a measly \$1.25 billion (U.S.) to settle claims filed by all Nazi victims (including homosexuals) relating to the WWII-era misconduct of Swiss banks, businesses and government.

Still, it's a rapprochement I'd advise

everyone to make.

United Airlines, for instance, made a startling about-face on July 30, when it extended travel, medical, dental and survivor pension benefits to same-sex "domestic partners" of its airline employees worldwide.

This comes after United, with the support of Canadian Airlines, Air Canada and 23 other major world airlines kick-started a U.S. Air Transport Association lawsuit against the City of San Francisco's 1997 by-law which demands that all city business partners offer same-sex domestic-partner benefits to their employees.

While United appealed last year's U.S. District Court ruling ordering the airline to extend same-sex benefits, the airline continued to assiduously court North American gays and lesbians. United even sponsored London's 1997 Gay Pride celebration, advertising in the official program, displaying its logo on the main stage and erecting a marquee at the British festival.

"We're proud to help welcome the 250,000 expected revellers," United's Pride ad read. "And, as a global airline, we'd be proud to fly you to other Pride festivals around the world. It's the kind of thing we do for you every day at United. Rising to meet your needs. Rising above your expectations. Enjoy the festival."

Worse, the International Gay and Lesbian Travel Association (IGLTA) refused to table a motion at its May 1998 Montreal convention requiring all IGLTA members with 25 or more employees to offer same-sex employee benefits. This means United, which is still appealing the U.S. District Court decision, remains an IGLTA member in good standing.

The moral of this story? It's that no one, especially moneyed faggots, has any morals. No one wants to publicly stand up for queer civil rights.

Now, I've said it before, and I'll

repeat it till the day I die: when push comes to shove, we are all obligated to take a stand, even if we don't like it. Sadly, the neutral IGLTA, like Sweden and Switzerland during World War II, would rather prostitute itself than take a stand for same-sex employee benefits.

Well, the IGLTA ought to schedule their next convention in Berlin. No doubt they'll feel right at home. ☹

According to the Swiss Banks Claims Settlement states, parties eligible to make claims as the victims of Nazi persecution include Jews, Romanis (gypsies), Jehovah's Witnesses and homosexuals, as well as the physically or mentally disabled or handicapped.

You can obtain a copy of the settlement by calling 1-888-635-5483, clicking to www.swissbankclaims.com on the Internet or writing to: Information, Holocaust Victim Assets Litigation, P.O. Box 8300, San Francisco, CA 94128-8300, USA. You have until Oct. 22 to comment on the terms of the settlement, and a New York City U.S. District Court will hold a hearing November 29 to decide whether the settlement should be given final approval.

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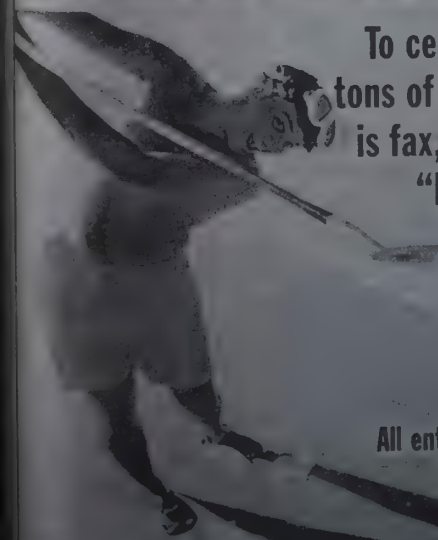
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TT therapy: pets, love and understanding

Phyllis Bauerlein never rubs animals the wrong way

BY TERESA DHARMA

No matter what kind of practice they are engaged in, every holistic practitioner I've ever met has something in common: they evolve as they gain technical expertise, upgrade their skills and adapt to different clients' personalities. As a result of all this experience, their techniques often undergo enormous changes.

Phyllis Bauerlein is no exception. For many years, she was a physiotherapist with a traditional human clientele. All that changed one day when her vet asked her if she thought she could do physio on horses. As she pondered how she might accomplish this task, she

recalled the techniques she had seen employed in a demonstration by Linda Tellington-Jones. She was so impressed with the Tellington Touch (TT) method that she became a practitioner herself, integrating the knowledge she had acquired during her years as a physiotherapist. Her clientele changed dramatically, and she is now called upon to work with all kinds of animals.

TT was developed as a hands-on holistic approach to healing the mind, body and spirit.

An offshoot of the Feldenkrais awareness method, TT employs the main principle that by gently moving the body into an unaccustomed position, you can induce a correction or a "letting-go" of the client's usual holding patterns, thereby increasing their flexibility and reducing their pain. TT resembles massage therapy, but massage aims at activating the patient's muscles, while TT focuses on stimulating the nerve receptors

in the skin by using very gentle, non-invasive touching.

Who is number one? That would be Tellington

With an animal client, the initial examination involves noting such things as inflammation, changes in temperature and body language. The TT movements expedite the healing process by relaxing soft tissue and stimulating circulation. However, TT also promotes body awareness, which helps stimulate the body's innate ability to heal itself. The technique also has a profound effect on the patient's emotional state, and often encourages a calmer, happier and generally healthier sense of well-being.

Bauerlein treats animals who have behavioural as well as physical problems. She once worked with a dog that was unable to jump up onto the furniture and was going upstairs backwards. The animal had been checked out very thoroughly by two

vets, neither of whom had been able to determine what the problem was. But after two sessions of TT and with the aid of some physio equipment, the dog was going upstairs normally. A week later, the dog was doing so well that the treatments were no longer even needed.

Dr. Cats, professional therapist

On another occasion, Bauerlein was called in to see a cat that had stopped using its litter box. The owners were naturally frustrated. Bauerlein began giving the cat TT while it sat on her lap, and demonstrated some simple techniques the cat's owners could do themselves. The owners said there had been no changes in the household, but it eventually emerged that a tenant who had lived in the basement had moved out a few months ago—the tenant owned a dog that had been their cat's close companion, and now the cat was mostly doing its business where the dog had lived.

The moment its owners told Bauerlein about the cat jumping off Bauerlein's lap and promptly used its litter box.

The simple truth is, pets are aware of the relationships in their environment and aware of the relationships in their home. Says Bauerlein, "Animals mirror what is going on in their and with their human, and give them credit by understanding that they are here for us." ☺

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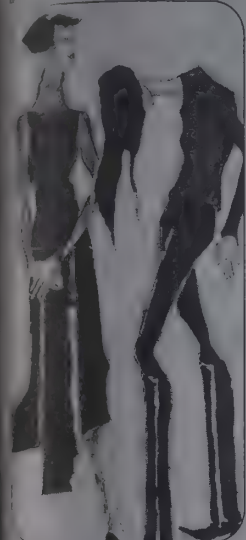
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Model students

Design grads display pomp and circumstance

BY FRANCIS TÉTRAULT

Here's a sneak preview of collections by this year's graduates from the fashion design and apparel production program at Marvell College. This year's talented graduates include:



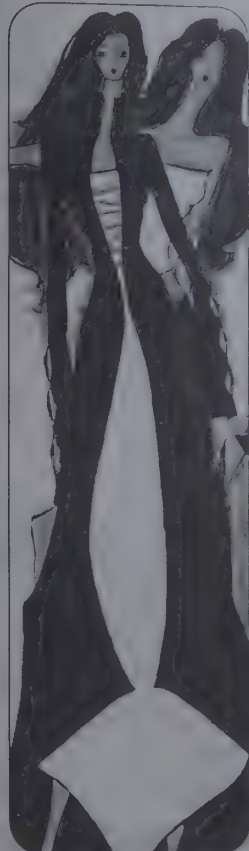
Marla Metcalfe: a sleek collection including versatile, interchangeable pieces that can be worn from day to evening. Metcalfe uses a wide range of fabrics to accentuate her designs.

Salina Gamble: the Romantic era influences this collection, which is full of rich colours and fabric designs aimed at individualistic, non-conformist or artistic types.

Esther Bhatti: a wearable and functional collection for the modern goth who isn't afraid to prowls the night in search of vampires.

Farhana Lalani: a colourful col-

lection showcasing power and femininity—perfect for the modern ethnic woman.



Wendy Green: a collection of layered sheer and opaque fabrics inspired by ancient Egyptian culture and its distinctive use of colour and draping.

Liem Dam: a '70s-inspired collection of feminine yet professional designs with construction details as well as flared bottoms and sleeves.

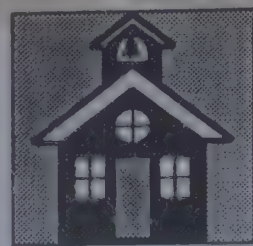
These collections are the result

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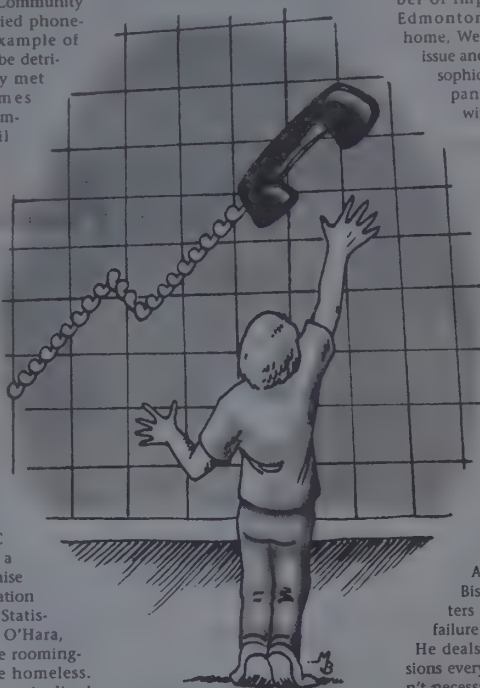
Continued from page 4

ed planning their benefit concert, another group in Edmonton began making overtures to Telus about affordability. A Phone In Every Home, a volunteer organization that grew out of the Central Community Health Council, identified phonelessness as concrete example of how income status can be detrimental to health. They met with Telus five times between June and September last year, says Phil O'Hara, one of the founding members. While they made headway in several key areas, he says, the two parties were still miles apart ideologically.

For starters, O'Hara considers the high "penetration rates" Telus throws around to be misleading. This figure—a 98 per cent penetration rate in Alberta, according to Telus spokesperson Jeff Welke—is in turn used to convince the CRTC that basic rates are not a barrier, so it's okay to raise prices. But these penetration rates are derived from Statistics Canada data, says O'Hara, which does not include rooming-house residents or the homeless. "The people who get marginalized are not part of the data collection," he says. "Nobody knows really how many people don't have phones."

A Phone In Every Home, which is not associated with the Our Action benefit, hasn't spoken to Telus since last September. They have talked to the telco about voice mail for the homeless and a Saskatchewan-style minimum payment plan in the past, says O'Hara. But now they've shifted their focus somewhat. They want to concentrate on collecting stories from people who've lived without phones to help humanize the issue, and they want to collect comprehensive statistics in order to finally get a detailed measure of the problem. More importantly, they've also joined forces with an important ally,

the Ottawa-based Public Interest Advocacy Centre (PIAC), a 23-year old charitable organization that provides legal advice, representation and specialized research to groups or individuals voicing public concern. With PIAC's support, O'Hara hopes to push the issue into the public eye.



It's money that matters

PIAC, which has created a document called the Consumer Charter for a Connected Canada, has also written a series of reports looking at both affordability and telephones as an essential service. "Canada's communication networks," researcher Andrew Reddick wrote in March 1998, "are, on one hand, primarily commercial ventures operated for profit by private companies, and, on the other, public utilities essential for social and economic participation by individual Canadians, community and public institutions. The tension arising from this duality of

purpose can only be resolved through policy and regulation."

For its part, Telus agrees that the ball is really in the regulator's court. The CRTC approved the recent rate increases, says spokesperson Jeff Welke, and Telus reacted accordingly. Alberta is in tune with other provinces, he says. As for the number of impoverished people in Edmonton without a phone at home, Welke calls that a poverty issue and "a much broader philosophical debate than one company is capable of dealing with."

"Anytime you look at an issue as sweeping as poverty," he continues, "it's awfully simplistic to think, 'If only it was a little cheaper.' We acknowledge that there are people who live in rooming houses who don't have phones. But I don't know how we as a company can tackle that. That's something society has to look at."

Don't discount effect of discount

As a social worker at the Bissell Centre, Michael Walters is well aware of society's failure to help its downtrodden. He deals with its cruel repercussions every day. And while he doesn't necessarily think people should be provided with phone service for free, he says even a \$10 discount, when you earn \$395 a month and pay \$300 in rent, can make a huge difference.

In this era of telecommunications deregulation and privatization, however, companies must strive to maximize profit to make themselves more attractive to shareholders and compete internationally. This can often have a blinder-like effect. As James Rowe says, "Corporate concentration in the telecommunications industry does very little for your average consumer, and even less for less fortunate Canadians. The invisible hand is slapping Edmonton's poor upside the head." ☐

Flop satire raises ire

Spoof of Hawking's *Time* a waste of yours

By DAVID GOBEIL TAYLOR

satire has two essential rules: know your subject, and write about it seriously. If these sound like rules that can be applied to any genre, well, they can; unfortunately, it's self-proclaimed "satirists" who most often ignore them, leaving their readers laughing for all the wrong reasons.

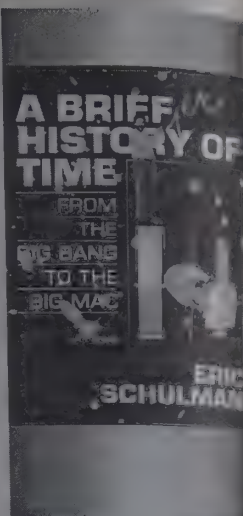
From Voltaire's *Candide* to Jonathan Swift's *Gulliver's Travels*, from the inexplicably underrated *The Great American Novel* by Philip Roth to the webzine *The Onion*—all of these masterful examples of satire work because they're written seriously. Anyone ignorant of the parodic subtext (like me at age 10 when I read *Gulliver's Travels*) still gets a good read.

Eric Schulman knows his subject: *A Briefer History of Time* takes the reader on a whirlwind tour of the history of the universe in 54 short chapters, from "Quantum Fluctuation: in which our universe begins" through "Dinosaur Extinction: in which the dinosaurs die" (that's Schulman's idea of humour, by the way) to "World Wide Web Creation: in which a new medium is created."

Ology whiz

He demonstrates his expertise in cosmology, astrology, paleology, anthropology, sociology and numerous other ologies—the trouble is, he doesn't take them seriously. Each chapter has a different hackneyed style, from fake advertising copy ("Are you still using stone tools?") to fake newspaper copy ("The Daily Universe: Major galaxy forms in the unfashionable local group") to fake game shows ("Good evening, and welcome to 'The World at War.'").

I can see how this probably looked funny on a query, but it gets real old real fast, descending from novel to silly to just plain stupid. The fact that each chapter uses a dif-



ferent font (making the volume look more like a notebook than a book) indicates the care of someone, anywhere, along the line to say, "Hey, wait a minute! What an awful idea!"

If you're looking for satire, stick with the classics—or *The Onion*, which just happen to have an article called "Stephen Hawking Builds Robotic Exoskeleton" at www.theonion.com/onion3123/hawkingexo.html. Now that's funny. ☐

A Briefer History of Time
By Eric Schulman • W.H. Freeman & Co. • 171 pp.

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Downtown homeowners ride the Rails

An innovative urban village is rising in Edmonton's midst as Railtown Condominiums takes shape on the old Canadian Pacific Railway lot off 109 St & 102 Ave. The 21-acre Christenson Developments project, hailed by city officials as the catalyst that will breathe new life into the city core, is expected to make a tremendous impact on the area.

Railtown Condominiums will consist of 89 townhomes, 166 apartment homes and 40 four-carriage homes that are specifically geared to meet the needs of the home-based professional. This impressive undertaking is intended to provide urban professionals with a downtown community they can call home. Professional singles and couples, ranging in age from their late 20s to their 60s, have expressed tremendous interest in the project.

Until now, the end of each workday and every weekend has seen most of the downtown population head for the suburbs, leaving a virtual ghost town in the city core. Railtown's developers plan to stem that tide to some degree by providing a significant number of these professionals with a wide range of accommodation alternatives within an urban community setting.

Once completed, this "urban village" will contrast greatly with the steel and concrete towers of the city complex, it will also contrast with the high-density, high-rise accommodations typically associated with downtown living. A unique and complete mix of land use and housing use is expected to create a sense of

community within the project.

A three-acre green space complete with mature landscaping, bike paths, benches, walking paths and courtyards will divide the complex scenically, and function as a community park.

Ninth Street Market will feature a range of cafes, restaurants, shops and services and will be anchored by a new Save-On Foods Garden Market. This Save-On Foods store has been specifically developed with the needs of the Railtown community in mind, and will feature a full-service deli with fresh fish and meat departments, a floral service and photo finishing lab.

Residents aren't expected to simply "cocoon" within the development, however. It's expected that the influx of downtown residents will breathe new life into many downtown retail shops and services.

Evening and weekend shopping, dining and entertainment are all expected to increase as a result of the Railtown development.

Prices for homes within the Railtown community range from \$109,000 for a 972-square-foot apartment-style condo to over \$224,000 for a 2,500-square-foot, three-storey carriage home. Estate apartments offer an open concept floor plan with spacious balconies, large windows, common exercise room, party room and award-winning garages.

Two-storey townhomes evoke feelings of days gone by with their old-fashioned, nine-foot-high ceilings, brass knobs, colonial trim, dormers and more. Decks, lofts, large bay windows, hardwood floors, vaulted and sloping ceilings as well as stone tiling make these homes unique.

There are two decorated showhomes and three unfinished units available for viewing. Nine creative and functional floor plans are sure to suit any lifestyle.

The office-style carriage homes feature angled parking in front to accommodate client parking. These are fourplex units offering a number of different floorplans. Walkout basements,

hardwood floors, lofts, large windows, spacious balconies and tandem garages are some of the features of the carriage homes.


Technology is an important part of the entire development and a high-speed internet cable modem. Internet access, computers and televisions via a central box within each home. And

for security reasons, all of the homes are designed with their own garages and security entrances.



Showhome hours are from 2 to 6 p.m. Monday through Thursday and 1 to 5 p.m. on Saturday and Sunday. Additional information can be obtained by calling Bill Manchuk or Conn Leddy at the show home at 497-7245.

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Hardwood Villa provides an Oliver twist

Two apartment conversion projects in the Oliver area offer fantastic opportunities for 25- to 35-year-old singles and couples to "kiss the landlord good-bye" and enjoy the financial benefits of home ownership. Hardwood Villa, located at 10230-120 St and Hardwood Manor, at 11217 - 103 Ave, offer renovated studio, one- and two-bedroom suites that are ideal for young professionals who work downtown and enjoy the urban lifestyle.

Hardwood Villa is now ready for occupancy, having undergone a complete renovation, inside and out. Built in 1970, the building contains a total of 29 units, including five studios and 24 one-bedroom suites. With a price range between \$47,900 to \$69,000, you can put as little as 5% down payment (\$2,400).

After similar renovations and updates take place this fall, Hardwood Manor will be ready for occupancy sometime around November. This building contains 33 one- and two-bedroom suites, ranging from approximately 600 to 900 square feet in size, and prices from \$58,000 for 1 bedroom units to \$85,900 for two bedrooms. Again, the developer estimates that monthly mortgage payments, before condo fees and taxes, can be as low as \$427 per month.

Both complexes are being renovated and converted by Hardwood Properties Ltd., a Calgary-based developer with experience in converting hundreds of units in that city. It is redeveloping the units specifically with the young professional in mind and specializes in upgrading older apartment buildings that are

well located and have good layouts. The company then offers these units either for sale or rent, depending upon the building's location and the size of the units.

The show suite located in Hardwood Villa offers a good example of the company's approach to remodelling older apartments to meet the needs of today's first-time condominium buyer.

The first impression you get upon entering the unit is that it is surprisingly large for a one-bedroom suite. The company is expert at taking small spaces and converting them to open concept units and, with colour and design techniques, making them appear spacious and comfortable for today's lifestyles.

The projects are aptly named as they feature gleaming hardwood flooring. Real oak flooring is used in hallways, living and dining room areas, while light grey carpeting in the bedrooms and adobe coloured ceramic tile in the bathrooms, kitchen and laundry areas complete the flooring package.

A large cut-out between the kitchen and living room also opens up the suite. The kitchen features maple cabinets and gray-toned countertops, including an eating bar between the two rooms. Three appliances (fridge, stove and built-in dishwasher) are included in the price and all one-bedroom units have a washer and dryer hook-up.

Plenty of lighting spills into the unit, through large windows and a sliding door leading to a glass-enclosed balcony. Mirrored doors on the foyer and bedroom closets reflect the light and further enhance the sense of spacious living.

The developer feels the units will appeal in particular to young

men and women who work and spend a significant amount of their leisure time in the downtown area. Aside from the tremendous value offered in the renovations that have been made to these buildings, the most appealing factor quoted by those who have purchased units to date has been the location of the

complexes. While each unit includes an energized parking spot, residents may be tempted to leave the car at home.

Situated in well-established, treeed neighborhoods in the district, residents can easily use transit to reach downtown offices or shopping. Major areas such as Oliver Square and 124th St can also be easily accessed. And both buildings are only blocks away from restaurants and entertainment spots like Sidetrack Café and the 1940s Theatre.

The second bedroom in the two-bedroom units offers the possibility of a home office or study space, or, obviously, a spare room for visiting parents, friends or siblings. However, financially astute buyers might also consider the idea of sharing the unit with their lowering their housing costs.

The most obvious financial benefit, though, of buying a unit in either complex is the potential for increasing the value of the condo over time. Instead of a rental expense paid out to a landlord each month, you put down a modest \$2,400 to \$4,500 down payment and pay what may be a lower total monthly housing charge, investing it in your own home with a view to possibly making a profit after several years.

The show suite at Hardwood Villa is open for viewing between 4 and 7 p.m., Wednesday through Friday and from noon to 6 p.m. on Saturday and Sunday. More information can be obtained by calling Pete Whitehead at 718-0949.



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Negotiating terms of Surrender

Antanas looks to Europe for literary influence

By STEVEN SANDOR

One of the greatest tragedies in literature is that so few of the great works of Central and Eastern Europe have been translated into English. And the few works that are translated receive little fanfare, and are often ignored on the bookshelves.

Because the languages of the region—Polish, Czech, Hungarian, Estonian, Lithuanian—are so difficult to translate, English versions come out at a snail's pace. Sure, most Canadians have heard of Franz Kafka and Milan Kundera, but there are so many other authors from that part of the world worthy of mainstream praise, from Hungary's Péter Esterházy to Czechoslovakia's Petr Klíma to Estonia's Jaan Kross.

The work of authors from that part of the world tends to have a more deliberate, descriptive style and pace than that of their North American or British counterparts. The narrator often pulls himself out of the narrative and begins to question the reader, another peculiarity of the Central/Eastern European style.

Salutes me fine

That writing style dominates the brand-new debut novel—No Salutes

For Your Surrender—from Antanas Antanas is Edmontonian, but his writing style shows he's no stranger to the European influence.

"I've read all the great works by Tolstoy and Dostoevsky, and I grew up with a Lithuanian father and a Ukrainian mother," he says. "I was definitely exposed to that sort of environment, so I have got a feel for it. So even if I haven't read all the Eastern European authors, I can see why I would have a similar flair to their writing."

books profile

The novel explores the bond between father and son, the meaning of home and the overcoming of guilt. Vince Oskunas and his father, Andrius, have a strange relationship; his father is a mysterious man with a violent temper who fled his native Lithuania after the Second World War. Vince has often suspected the worst of his father—that he might have actually been a war criminal. But when Vince decides to track his father down after the old man picks up and leaves for the homeland, his mind is opened to a new world.

"How much if it is autobiographical? Far too much," laughs Antanas.

Antanas feels very much at home in the land of his ancestors; he has been to Lithuania on four separate occasions, spending months in the former Soviet state—and has made forays into neighbouring small nations and Western Russia.

"I had decided to start the novel in '93 and by '95 I had one-and-a-half drafts complete," he says. "I

realized I was never going to finish this unless I devoted myself to it 100 per cent. So I quit my job and worked as the resident manager of a building in a rather questionable part of Edmonton. I then finished five drafts."

Blatting 1,000

Antanas sent a sixth draft to a writing mentor at the Humber School for Writers but was displeased with the feedback. Instead, he decided to approach publishers from across North America with the book. He had no takers, so he decided to self-publish. He's printed an initial run of 1,000 copies of the book; 150 have already been sold, and he'll be flogging his wares September 19 at the Edmonton Book Fair.

"It's both rewarding and tough to be your own publisher," he says. "Because you see the project every step of the way, there's no thrill of seeing your book on the shelves. But you are in total control. But I

would much rather have my second book put out by another publisher. I have spent so much time promoting this book, I have no time to write—and I have six or seven different ideas, and a dozen more from Rush lyrics." ☐

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Spectra

Sports

Notes

By DAVID DICENZO

Weir Canadian and Weir proud

It was just weeks ago that Mike Weir, paired with Tiger Woods in the final Sunday round of the PGA Championship, had the chance to secure his first tour title. Unfortunately, he shot a mammoth 80 that day and had to watch his earnings plummet down along with his position on the leader board; that outing meant he'd have to wait a while longer to reach that career plateau.

But maybe it's better that it happened this way. Of course, winning your first tournament in a major is every golfer's wet dream come true, but Weir can't be complaining too much after capturing the Air Canada Championship on Canadian soil in Surrey, B.C. To win the way he did, in front of adoring fans, after suffering a major setback a few weeks earlier—Weir showed us exactly what he was made of.

Finishing the final two rounds with back-to-back 64s has to rank up there with David Duval's 59 earlier this season. He made dazzling birdies all day and then even treated the gallery at the par-four 14th to an amazing eagle when he holed out from about 160 yards. The win was the first PGA victory for a Canadian on home turf in 45 years. (Pat Fletcher won the Canadian Open in 1954.)

Only a year ago, Weir had to

make the discouraging junket back to Qualifying School. This season, he has already amassed over \$1 million U.S. What a journey. What a story. It deserves all the press it's received so far.

But while it's obvious Canadian sportswriters really do admire Weir, I'd like to have seen a different angle from them—a little more attitude instead of utter disbelief that a Canadian boy won, in typical humble Great White North fashion. Let's be cocky, and let those punk Americans (especially those journalists who crucified Weir at the PGA Championship) know our boys can distill some back. Mike said it himself: he hopes his victory will encourage other Canadian kids to excel, and to see that making the PGA Tour isn't necessarily a pipe dream.

Sometimes, we're just too damn nice.

Welcome to Camp Oiler

The boys were at it pretty early on Sunday morning as the Edmonton Oilers training camp officially opened at Skyreach Centre. While Slat's and the rest of the brass looked on for early indications of who might help the squad this year, there were indeed some men looking to make an impression.

As soon as I entered the rink, I was welcomed to Sean Brown handing some hapless hopeful a faceful of fisticuffs. That was at about 9:30 a.m. Whatever happened to starting the day off with a cup of coffee?

Anyway, that wasn't the only scrape on opening day. Big bruiser Brent Bilodeau, drafted 17th overall by the Montreal Canadiens in 1991, got a rise out of captain Doug Weight, who wasn't appreciating his aggressive attitude. In came monster

d-man Brad Norton to show Bilodeau you don't mess with the marquee man. But Weight made his own statement, welcoming newcomer netminder Doug Teskey by firing a howitzer past him (after undressing the defence, that is). Yup, the boys were pretty feisty on their first day. The only problem is that guys like Bill Guerin, Mike Grier and Roman Hamrlik weren't around to participate—the three are unsigned and looking for more dough.

It's no surprise that I have a problem with a lot of the goings on in pro sports today, but I honestly feel some sympathy for the Oilers. Here's an organization that seems to try and do the right thing by their players, but their financial hands are tied. A \$22 million payroll just doesn't cut it when teams like the Detroit Red Wings and New York Rangers go off on savage spending sprees. I also don't blame these players, who aren't exactly in search of Yashin-like dollars. A lot of teams could pay them what they want without feeling financially violated—unfortunately, Edmonton isn't in the same situation as most teams.

It kinda sucks to be us sometimes

The Art of gambling

Poor Art Schlichter. This guy just can't shake that desire to bet, bet, bet, bet... The former Ohio State star quarterback and former Ottawa Rough Rider is facing new charges after being released from jail last Friday.

It seems the resourceful Schlichter is being accused of using the prison pay phone to bet on hockey and football games with a Vegas bookie. Art, Art... whaddaya thinkin', my man?

I got 3-1 odds he gets his salad tossed again. ☹

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VUE Weekly

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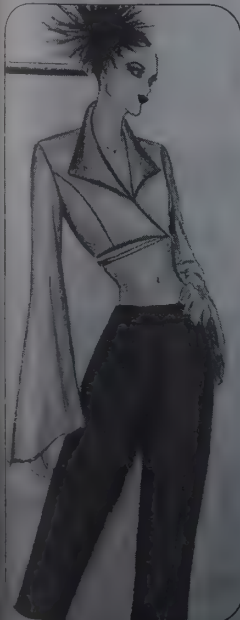
How many Grey Cup victories do the Eskimos have?

Call Vue Weekly (426-1996) with your answer by Thursday, Sept. 9 @ 4:00 pm for your chance to win!

Style

Continued from page 13

of a year of sleepless nights and sleepy days these students spent honing their artistic, technical, theoretical and business skills.



The students will present their fashions (renderings of which are shown here) on the runway Friday, September 10 at 7:30 p.m. on the Phase IV stage at West Edmonton Mall. If it's anything like last year's graduate show, it'll be worth the trek. ☹

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EDMONTON'S URBAN VOICE

Eskimos in '99

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Music Notes

By GARY MCGOWAN

Fat Tuesday Castro no aspersions

Fat Tuesday • Cuban Mardi Gras, Sidetrack Café • Fri, Sept 10 The bill Fat Tuesday shares with jBombal at the Sidetrack Café this Friday is called *Cuban Mardi Gras*—which is okay with bandleader Dave Babcock.

"Our music is drawn from the whole Gulf Coast," he notes, "and Cuba is sort of tucked up there not too far off shore." Uh huh. Well, however they weld the bill together, it will be a fine night of music. jBombal is still coming down from the high of playing their brand of Latin music with the Afro-Cuban All-Stars at Jazz City. Fat Tuesday, meanwhile, released a CD and played a lot of the regional festivals.

The group completed a six-song CD demo at Midi City studios in the spring. The original intent was to use the disc as a tool to give club and festival bookers a taste of the band's unique music. After all, a musical stew that incorporates New Orleans sounds with Tex Mex, zydeco and a dash of Latin music needs to be heard to be understood, let alone appreciated. Somewhat to Babcock's surprise, a lot of people liked what they heard on the CD. "I think we were number one on CJSR's alternative chart at the end of June," he says, "and CKUA also played it quite a bit."



Fat Tuesday has also landed a lot of lucrative festival work. They played at both the North Country and South Country Fairs and Jazz City. The band isn't done with the festival circuit, either. After finishing up at the Track, they'll head to Revelstoke, B.C. to play the Mountain Arts Festival.

After that, Babcock's plans for the group are up in the air. Fat Tuesday will play at the Alberta Foundation for the Arts Showcase '99 show in October, but there's nothing firm on the calendar for the new year. Babcock's many hats (he's also leader of the Jump Orchestra and musical director of the Kit Kat Club) make it difficult to plan everything at once.

But the Edmonton sax player is sure of one thing. "The Sidetrack show will be a nice mix," he says, "because we're quite different from jBombal." As distant, perhaps, as Cuba is from Corpus Christi.

The Quicks way to a band's heart

Quicks Evictus • Roadhouse Bar • Fri, Sept 10 They sure aren't wasting any time. Quicks Evictus have been together barely six months, and

they've already written enough songs for a full CD. The achievement is all the more remarkable because no one in the group has yet crested the age of 20.

Despite teen pressures like homework (drummer Evan Frost won't be out of high school until January), Quicks Evictus has been impressing everyone who's seen them. The group came second in the recent Blues on Whyte Battle of the Bands, which led to a one-day recording session at Plumb Recorders. "We did everything completely live with no multi-tracking," says guitarist Julie Marshall proudly.

Quicks Evictus are confident enough of the results of that session they're selling copies off the stage. "We're recording individual discs and putting them together with a cover we designed ourselves." But a full CD depends on cash, sighs Marshall.

Quicks Evictus are also hoping to venture further afield once Frost graduates. "We'd really like to attend Canadian Music Week in Toronto in March," says Marshall. Since the band is already moving at the speed of light, that goal shouldn't be hard for them to achieve.

Lamas bring in da Funk-Fu



The Dalai Lamas • Sidetrack Café, Sat, Sept 11 • Rebar, Thu, Sept 16 Edmonton is taking a slow stroll

through *Funk-Fu Alley* over the next week. Saskatoon funk revivalists the Dalai Lamas are mounting a major push to turn E-town into a smoldering mountain of funk by playing two shows in five days.

The six-piece band have carved quite a swath through their home turf in the last year. They've opened for everyone from the Philosopher Kings to the New Meanies and hosted many an over-the-top club and college show in Saskatoon.

Part of the band's appeal lies in the choice cover songs that form the bedrock of their live show (Rick James's "Mary Jane," Parliament's "Flash Light" and the Commodores' "Slippery When Wet"). But the group's original songs also pack the dance floor. How could any self-respecting funkster resist tunes with titles like "Motion Lotion" and "(Return of the) Funky Worm?"

Many of those original numbers are available on the Dalai Lamas's *Return to Funk-Fu Alley*. The group recorded the 12-song opus at Cyan Digital Media in Saskatoon and mixed the disc at Night Deposit Studio in Calgary. Discs in hand, the band is now ready to conquer new funkadelic worlds.

Hard work didn't break their bones



Sticks and Stones CD Release Party • Sidetrack Café • Tue, Sept 14 Just in time for the release of their new CD, *Tuning In*, Sticks and Stones have a new description for their genre. "We consulted with a few of those 'in-the-know' industry people," laughs founder/percussionist Leo Campos, "and they told us that 'folk fusion' was a better description of our music than 'urban folk.'"

Campos and company decided to heed the advice: "folk fusion" is now the official term for Sticks & Stones's brand of music. "We try to be as inclusive as possible of the many styles the players in the group have," explains Campos. Campos and company (bassist Kevin Jacobson, guitarist Lloyd Litke, singer/acoustic guitarist Jim Malmberg and fiddle

player Rod Olstad) cast their net wide enough to embrace Latin, folk and even bluegrass sounds.

Sticks and Stones are also known for shouldering more than their fair share of the burden when it comes to playing charity shows in Edmonton. Campos explains the venture to say that we all share a world view that embraces social, communal and economic justice along with fairness and inclusion. He's convinced that some of the social awareness finds its way into the band's music and he's proud of the benefit work the group does. He doesn't recall having any arguments about what causes we support, smiles Campos.

On Tuesday, the cause was Sticks and Stones themselves. They release their new CD *Tuning In* in order to kick-start the recording. Campos says the group decided to go back to the source of our inspirations—friends, family acquaintances, fans—and seek their help. "The band asked everyone to spend \$20 and pre-purchase a CD. 'We sold 250 copies that way, and that became the seed money to get the project started,'" says Campos.

Sticks and Stones went into Crowtown Studios with producer Bill Hobson at the beginning of summer. They emerged 13 weeks later with an intense experience under their belts. "We're all at least 33 years old," laughs Campos, "so we were all reasonably good at resolving disputes."

After their summer to remember, Campos says Sticks and Stones are pleased with *Tuning In*. "Of course," he allows, "if we'd had more money we could have done more things with the recording but I think the disc is a good representation of where the band is at right now."

Campos extends a big, inclusive invitation to everyone to join the band Tuesday night. "I know there's a lot of people who've heard the name Sticks and Stones, but have never heard us play," he says. "I'd like everyone to please come and try us out."

A Kiss is still a Kiss

Black Diamond • Red's • Thu, Sept 16 One of the biggest rock bands ever to come out of Edmonton walks its streets with little notice from passersby.

SEE NEXT PAGE



Real glacier water is Köld.

KÖLD

KÖLD KÖLD

Dip into a case of Köld,
the new Lager from Big Rock.
(may cause shrinkage in some instances)

bigRock
BREWERY

Music Notes

Continued from previous page

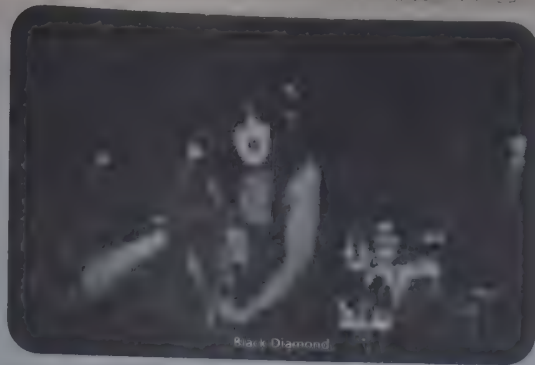
"I tell people we've just come back from a tour of Japan and they don't believe me," sighs guitarist Kurt Frohlich. Band and crew will be flying to Toronto for some southern Ontario dates around Halloween and then there's that show on the Cayman Islands in the Caribbean in December. The collective local response? "People sort of go, 'Uh-huh, sure,'" smiles Frohlich.

Kurt Frohlich can afford to put up with a little local disbelief. As the driving force behind Black Diamond, one of the world's foremost Kiss tribute bands, Frohlich has tasted a level of musical success that would be the envy of his local peers—if any of them paid him any heed.

Frohlich's love affair with Kiss began back in grade one, when a cousin gave him Kiss's eponymous first album. "I looked at the cover," he recalls, "and thought, 'Wow, who are these freaks?'" From that point on, the Frohlich family album was festooned with pictures of the young Kurt in Kiss makeup.

He took his love affair a step further in his teens, taking up drums before ultimately switching to guitar. "I'm actually a Grant MacEwan dropout," he admits, "which is fine—because I haven't worked a day job since I was 18."

Black Diamond has been together five years. "Our first show was here in Edmonton at Cheers," remembers Frohlich. In the early years, the group maintained a punishing schedule. "We'd tour for three straight months," he says, "and then take a week off." The quality of the group's presentation kept the bookings rolling in and



Black Diamond

ultimately brought Black Diamond to the attention of the real Kiss.

Some major groups (the Tragically Hip come to mind) are uncomfortable with the existence of clone bands. However, the real Kiss embraces its imitators. "Kiss has said that they think we're the best tribute band around," says Frohlich with understandable pride.

Black Diamond's relationship with Kiss goes beyond mere worship from afar. "We first opened a show for them at a Kiss convention in Dallas," says Frohlich. Black Diamond were on tour in Minnesota when the call came in. Kiss were still in their no-makeup phase at the time, and so the audience was greeted with the improbable sight of an imitation band in full makeup opening a show for the genuine—and rather plain-looking—article.

Now that everyone's wearing makeup, the relationship between Black Diamond and Kiss remains as strong as ever. "Benny Doro [who plays Paul Stanley in Black Diamond] was down in Las Vegas looking after his Internet company at the same time the WCW Nitro wrestling event

was running," Frohlich says. "Gene Simmons called him up and they took in the show, hung out and played blackjack and talked about the Internet." Best of all, reports Frohlich, Simmons told Doro he was "proud" of Black Diamond. It was the compliment of a lifetime.

Black Diamond's success has meant some distractions and indulgences for the various members. Doro runs his Internet company out of Las Vegas and Frohlich has been hard at work developing his original band, the Loving Dead. He too plans to relocate to Las Vegas in order to shop a record deal for the Loving Dead.

Black Diamond's Edmonton gig may be at Red's, but by the time they work their way through the Kiss songlist and the full bag of stage effects and pyrotechnic tricks, the audience will be hard pressed to remember whether they're at West Ed or Skyreach Centre. Just remember: the guys in Black Diamond still walk among us. Kurt Frohlich is Ace Frehley, Benny Doro is Paul Stanley, Darren Harkema is Gene Simmons and Claude Erren is Peter Criss. ☐

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...WHO'S PLAYING WHERE AND WHEN THIS WEEK

Thursday

SEPT. 9—Auntie Kate at Blues on Whyte • Curtis Grambo at Cook County Saloon • Harp Doo Brown and the Bloodhounds at Hard Rock Café • Allan Barrett at Lion's Head Pub • Chicken Snails, Swamp Flowers at New City Likwid Lounge • The Buccaneers at O'Byrne's • Quikuss Evictus, Idle Mind at Ottewill Pub • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Tony Dizon at Sherlock Holmes WEM • Painting Daisies at Sidetrack Café • Joe Rockhead at Urban Lounge

Friday

SEPT. 10—Mr. Lucky at Bar-B Bar and Grill • Auntie Kate at Blues on Whyte • Jane Doe at Capone's • Tim Williams at City Media Club • Curtis Grambo at Cook County Saloon • Marshall Lawrence Band at Fatboyz • Extortion, Mute, Mindseye at Fox and Hounds • Hoffman and Brown at Goodfellows • Northwest Passage at Highrun Club • Pierre Sabourin at La Cité Francophone • Allan Barrett at Lion's Head Pub • King Muskafa, the Clones at O'Byrne's • Sam August at Sherlock Holmes Capilano •

Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Fat Tuesday, iBombal at Sidetrack Café • Melissa Majeau at Sugar Bowl • Scona Brae, Paul Levens at Uptown Foul Club • Tar Baby at Urban Lounge • Dino Dominelli at Zenari's on 1st

Saturday

SEPT. 11—Mr. Lucky at Bar-B Bar and Grill • Mike McDonald at Black Dog • Auntie Kate at Blues on Whyte • Wild Colonial Boys at Bonnie Doon Hall • Jane Doe at Capone's • Mississippi Steamboat at City Media Club • Marshall Lawrence Band at Fatboyz • Northwest Passage at Highrun Club • Allan Barrett at Lion's Head Pub • Plaid Tongued Devils at O'Byrne's • Sam August at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Dalai Lamas at Sidetrack Café • Sleeve, Hughes 500, Mammoth, Phork, Indifferent at Suburbs • Tar Baby at Urban Lounge • Dawn Chubhi at Zenari's on 1st

Sunday

SEPT. 12—Renslip at Blues on Whyte • Lionel Rault Trio at Edmonton Queen Riverboat • Plaid Tongued Devils at O'Byrne's • Voodoo Glow Skulls, Greater Than Lesser Than, Spy 66 at Rebar • Tommy Banks Trio at Ritchie United Church • Tim Becker at Sherlock Holmes Downtown • Andy Smith, Scott Hendy at The Rev

Monday

SEPT. 13—Eddie King at Blues on Whyte • Allan Barrett at Lion's Head Pub • Chidiggit, Frenzel Rhomb at Power Plant • Tony Dizon at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM

Tuesday

SEPT. 14—Eddie King at Blues on Whyte • Lionel Rault Trio at Edmonton Queen Riverboat • Allan Barrett at Lion's Head Pub • Shannon Johnson, Maria Dunn at O'Byrne's • Tony Dizon at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Sticks and Stones, Paul Bromley at Sidetrack Café

Wednesday

SEPT. 15—Eddie King at Blues on Whyte • Darrel Barr, Mark Puffer, Bobby Cameron at Edmonton Queen Riverboat • Allan Barrett at Lion's Head Pub • Black Diamond at Red's • Tony Dizon at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Reggae Cowboys at Sidetrack Café

Thursday

SEPT. 16—Crush at Blues on Whyte • The Buccaneers at Highrun Club • Carolyn Arends, A Ragamuffin Band at Jubilee Auditorium • Allan Barrett at Lion's Head Pub • Cove at O'Byrne's • Face First, the Ruminators at Ottewill Pub • Dalai Lamas at Rebar • Dallas Walbaum at Sherlock Holmes Capilano • Tony Dizon at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Bobby Cameron at Sidetrack Café • The Wyrd Sisters, Jennifer Gibson at The Arden • Chris Liberator, Smitten at The Rev • Lemon Juice at Urban Lounge •

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for day-to-day listings.

Alternative

THE ATTIC BAR AND LOUNGE
10407-82 Ave., 433-1969. •Every
MON Open Stage hosted by Skid
Daddy. THU: Student Night.

MICKEY FINN'S 2nd Fl., 10511A-82
Ave., 439-9852. •Every SUN: Open
Stage hosted by Everett LaRoi. •Every
TUE: Name That Tune. •Every WED:
Trivia Night.

NEW CITY LIKWID LOUNGE
10161/57-112 St., 413-4578. **LIKWID
LOUNGE:** THU 9 (9 pm): Chicken
Snails, Swamp Flowers. SAT 11 (9
pm): Sleeve, Hughes 500, Mammoth,
Phork, Indifferent. SAT 18: Bonduces,
Superch. **SUBURBS:** SAT 11 (9 pm):
Mammoth, Phork, Indifferent. SAT 18
(9 pm): Vibrator, Endsiville, Time is the
Enemy.

REBAR 10551-82 Ave., 433-3600.
•Every SUN: (downstairs) DJ Big
DaDa, scary music from the dark side.
•Every SUN: (downstairs) DJ Big
DaDa. SUN 12 (7 pm doors): Voodoo
Glow Skulls, Greater Than Lesser
Than, Spy 66. TIX: \$12 adv. @ Farside
WEM, and Rebar. THU 16: the Dalai
Lamas-funk/disco/covers. SAT 18:
Slow Fresh Oil, Molly's Reach.

REGAL BAR AND CAFE 10025
Jasper Ave., 990-1212. www.mildand-
honey.ab.ca/otherworld. •Every SAT
night live music.

REV 10030-102 St., 423-7820. SUN
12 (8:30 pm-doors): Andy Smith-DJ
with Scott Hendry. TIX: \$8 adv; \$10
door. THU 16: Chris Liberator,
Smitten, Punk Floyd Tour.

Blues & roots

THE ARDEN THEATRE 5 St. Anne St.,
St. Albert, 459-1542. THU 16 (7:30
pm): the Wyrd Sisters, Jennifer Gibson.
TIX: \$17.50 Adults; \$15 Youth/Seniors.

BAR-B BAR & GRILL 4249-23 Ave.,
461-2244. FRI 10-SAT 11 (9 pm): Mr.
Lucky.

BLACK DOG 10425-82 Ave.,
439-1082. •Every SAT (3-6 pm): Hair
of the Dog. SAT 11: Mike McDonald.
SAT 18: Paul Bromley & Joel Kroecker.

BLUES ON WHYTE 10329-82 Ave.,
439-5058. •Every SAT after: Blues Jam.
THU 9-SAT 11: Auntie Kate. SUN 12:
Renslip. MON 13-WED 15: Eddie
King. THU 16-SAT 18: Crush. SUN 19:
Renslip.

CALIENTE LATIN CLUB 10815 Jasper
Ave. at Mayfair Hotel, 914-0152/425-
0850. •Every THU (8:30 pm): Free
dancing lessons and Dance Party.

CITY MUSIC CLUB 6005-103 St.,
433-5183. •Every FRI: Dart Night. FRI
10 (9 pm): Tim Williams-blues folk
singer songwriter. TIX: CMC member
adv: \$6; door \$8; guest adv: \$8; door
\$10. SAT 11 (9 pm): Mississippi
Steamboat-R&B mixed Country
pop/folk. TIX: CMC member adv: \$3;
door \$5; guest adv: \$4; door \$6. FRI
17 (9 pm): Howlin' Dan, the Alberta
Beatnik-roots/rock. TIX: \$4 adv; \$5
door CMC Members; \$5 adv; \$6 door
guests @ Blackbyrd Myozzik, Groove
Asylum. SAT 18 (9:30 pm): Off Ramp-
rockin' blues. TIX @ door.

CLUB MACARENA 10816-95 St.,
425-5338. •Every SUN: Jammin' &
Madness (Open Jam).

COAST TERRACE INN 4173034.
SAT 18: MS Gala: the Big Breakfast
Boogie Band. TIX: \$40.

DEVLIN'S 10507-82 Ave., 437-7489.
Every MON (8:30 pm) Bubba. Funky
jazz, groove abstract.

EDMONTON QUEEN RIVERBOAT
Rafter's Landing, 9734-98 Ave., 424-
2628. All dinner cruises board at 7
pm, sail 8-10 pm. Midnight cruises
board at 10:30 pm, sail 11:30-12:30.
Sailing season ends: SAT, Sept. 18.
•FRI/SAT: Dinner & Midnight Cruises:
Darrell Barr & the Ralters.
•MON/TUES Evening Cruises:
Carlene. SUN 12-Brunch: Bruce
Pooley. Dinner: Lionel Rault Trio. THU
14: Lionel Rault Trio. WED 15: Darrell
Barr, Mark Puffer, Bobby Cameron-
acoustic trio.

FATBOY 6104-104 St., 437-3633.

FRI 10-SAT 11: Marshall Lawrence
Band.

FIDDLER'S ROOST 8906-99 St.,
439-9788, 461-1358. •Every MON
(7:30 pm): Country Classic Jam
Session & Open Stage. •Every WED
(7:30 pm): Bluegrass Jam session.
•Every THU (7:30 pm): Old Time
Fiddle Jam Session.

FULL MOON FOLK CLUB Bonny
Doon Hall, 9240-93 St.,
438-6410. SAT 11 (8 pm):
Wild Colonial Boys. TIX:
\$13 adv; \$15 door; or \$75
for 7 concerts; \$65 any 6
of 7 concerts; \$13 adv;
\$15 door.

GREAT CANADIAN BAGEL
8623-112 St., 434-0460. •Every SUN:
Acoustic Open Stage, hosted by Paul
Levens (7:30-11:00 pm).

HIGHRUN CLUB 4926-98 Ave., 440-
2233. •Every TUES: startings Sept. 14:
Music Trivia. FRI 10-SAT 11:
Northwest Passage. THU 16: the
Buccaneers. FRI 17-SAT 18: Twist.

INSOMNIA PUB 5552 Calgary Tr. S.,
414-1743. •Every SAT: jazz & alterna-
tive: the Method (9 pm-1 am).

JUBILEE AUDITORIUM 451-8000.
THU 16 (8 pm): Gospel Series:
Carolyn Arends, A Ragamuffin Band.
TIX: \$18, \$22, \$25.

LA CITE FRANCOPHONE THEATRE
469-4401. FRI 10: Pierre Sabourin -
Singer.

LA HABANA 10238-104 St.,
424-5939. •Every WED: Latin Dance
Lessons. •Every THU: Dance Party. FRI
17-SAT 18: America Rosa.

LITTLE FLOWER SCHOOL Behind
Telus Field, 429-3624. •Every WED (8
pm): Open Stage hosted by Brian Gregg.

**NORTHERN BLUEGRASS CIRCLE
MUSIC SOCIETY** Pleasantview
Community Hall, 10860-57 Ave., 458-
9102. •Every WED night (7-11:30
pm): Bluegrass jam. TIX: \$2 cover,
coffee free.

NORTHERN LIGHTS FOLK CLUB
Queen Alexandra Community Hall,
10425 University Ave. SAT 18 (7 pm
doors): Rob Heath & Mississippi
Steamboat. TIX @ Alfie Myhras or
Blackbyrd.

O'BYRNE'S 10616 Whyte Ave., 414-
6766. •Every TUE: Traditional Irish
music by Maria Dunn, Shannon
Johnson and friends, no cover. THU 9 (9
pm): the Buccaneers. Celtic Rock, no
cover. FRI 10 (10 pm): King Muscula
with the Clones-Ska bands, no cover.
SAT 11 (10 pm): the Plaid Tongued
Devils- Gypsy Rock, no cover. SUN 12
(9 pm): the Plaid Tongued Devils-
Gypsy Rock, no cover. TUE 14 (9 pm):
Shannon Johnson, Maria Dunn &
friends-traditional Irish music. THU 16
(10 pm): Cover-contemporary Celtic
rock. FRI 17 (10 pm): the Buccaneers-
Celtic rock-no cover. SAT 18 (10 pm):
Northwest Passage Live-Celtic rock-no
cover.

PUCK'S SPORTS BAR 11845
Capilano Dr., 471-1231. •Every FRI &
SAT: Blues night.

SIDETRACK CAFE 10333-112 St.,
421-1326. •Every SUN: Variety Night:
Atomic Improv. THU 9: the Painting
Daisies. FRI 10: Fat Tuesday, Bombal-
Latin dance party. SAT 11: the Dalai
Lamas-funk dance. MON 13: Open
Stage hosted by Mike McDonald. TUE
14: Sticks & Stones-CD release party,
Paul Bromley. TIX: \$3. WED 15:
Reggae Cowboys. THU 16-FRI 17:
Bobby Cameron-CD release party. SAT
18: the Austin Lounge Lizards,
Chicken Snails Roadshow.

STRATHEARN PUB 9514-87 St.,
465-5478. FRI 17-SAT 18 (10 pm):
Mr. Lucky.

SUGARBOWL CAFE & BAR
10922-88 Ave., 433-8369. FRI 10 (10
pm): Melissa Majeau. \$2 cover. FRI 17
(10 pm): Paul Bromley, \$2 cover.

THE THREE MUSKATEERS
CREPERY 10416 Whyte Ave. •Every
WED (8-11 pm): the Bobby Cairns
Trio; Cover \$5; students \$2.50.

UPTOWN FOLK CLUB Queen Mary
Park Community Hall, 10844-117 St.,
718-2306. FRI 10 (7:30 pm doors):
Scena Brae-traditional Celtic music,
Paul Levens & friends. TIX: \$5 mem-
bers; \$7 non-members.

Club nights

1001 NIGHTS 10018-105 St.,

448-1001. •Every FRI-SAT: R&B, Hip
Hop, Retro with DJ Tech.

**BARRY T'S GRAND CENTRAL STA-
TION** 6111-107 St. •Every WED &
FRI: Ladies Nite. •Every SAT: DJ
DJ Damien.

BOILERS DANCE PUB 10220
Street, 425-4767, 440-6062.
MON: Industry Night. •Every
Rave Night. •Every FRI: Male
Dancer/Ladies Night. •Every SA
80's Dance Night.

BUDDY'S DANCE PUB 10112
St., 488-6636. •Every SUN
•Every SAT aft. Pool Tournament
•Every TUES Buddy's Dance Pub

CLUB K2 124-118 Ave., 454-
•Every WED: R&B & Hip Hop,
Faval. •Every FRI & SAT: Top 4
appearing the Edmonton Eskimos

CLUB 2000 10812 Kingsway Ave.
479-4266. Top 40, dance, etc.
•Every TUE: Ladies Night. •Every
Game Night.

THE COCKTAIL CLUB 2940
Trail S., 490-1188. Every FRI: 10
Girls Night Out.

CALILEO CLUB/RESTAURANT
SPORTS BAR 10108-149 St.,
414-6896. •Every THU: R&B, Hip
and old school. •Every FRI: Hip
new groove with Jason L.P. •Every
SUN: DJ.

GALLERY LOUNGE Mayfield Inn,
16615-109 Ave., 484-0821. •Every
THU-SAT: Dan Ladies plays sound
from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd.,
472-9898. •Every WED: Chris Knight
from Power 92. •Every THU: Ladies
Night.

**IRON HORSE EATERY & WATER-
ING HOLE** 8101-103 St., 438-1907
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433-2599. •Every THU: Thursday Nite
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Edmonton's New Bands.

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ORLANDO'S LOUNGE 15163 1st
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Karaoke nights. THU nights: FREE
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RED'S WEM, 481-6420. •Every FRI:
Dance Party, hosts Kenny-K. •Every
SAT (10 pm): Red's Rebels. •Every
SUN: Hypno Sundays. •Every TUE:
Toonie Tuesday. •Every Weekday
Bowling. WED 15 (9:30 pm show:
Black Diamond-Kiss tribute band. THU
17: Frankie Goes to Hollywood-30th
3rd anniversary party. MON 20: 20

THE ROOST Private Members. CLUB
10345-104 St., 426-3150. •Every
SUN: DJ Jazz, the Recovery Show.
•Every MON: DJ Jazz. •Every WED: DJ
Balance. •Every THU: DJ Da Da
Ascension. •Every FRI: Down-DJ
Weena Love. Up-DJ XTC. •Every SAT:
Down-DJ Hill & Guest; Up-DJ Code
Red. •Every SAT: Up-DJ Code Red
Weekends: Down-Retro; Up-House
Progressive.

SENIOR FROG'S 10045-109 St., 429-
FROG (3764). •Every FRI: Lady's
Night. •Every SUN: Industry Night

THUNDERDOME 9920 Argyle Rd.
433-DOME. •Every THU: Ladies
Night. •Every FRI: Millennium
Fridays. •Every SAT: Rocks. •Every
TUES: Schizophrenia 100% Dance.

URBAN LOUNGE 8111-105 St.,
439-3388. •Every FRI & SAT: serious
live music (9 pm). •Every SUN:
Open Stage with Jose Osorio. THU
9: Jose Rockhead. FRI 10-SAT 11: Tai
Baby. SUN 12: Open Jam with Jose
Osorio. MON 13: S&M Mondays.
THU 16: Lemon Juice. FRI 17-SAT
18: Mustard Smile. SUN 19: Open
Jam with Jose Osorio.

ZONE 10089 Jasper Ave.,
426-5535. •FRI & SAT: doors @ 8
pm. •Every SUN: Teen Nights. Call
for details.

Classical

CONVOCAATION HALL U of A
Campus, 492-0606. FRI 10
(8 pm): A
Celebration of Brahms:
Martin Rischely, Aaron Vu,
Tanya Prochazka,
Stephane Lemelin. TIX:
\$10 adult; \$5 senior/stu-
dent. TIX @ TIX on the Sq. and the
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BILLY BUDD'S 9839-63 Ave., 438-1148. • Every TUE: karaoke. • Every MON, WED-SAT: live entertainment, starting Sept.

CAPONE'S 10123-112 St., 423-3838. FRI 10-SAT 11: Jane Doe. FRI 17-SAT 18: Crush.

CLUB CAR 11948-127 Ave., 453-1995. • Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions.

DRAGON HEAD Lynberg Shopping Centre, 7522-178 Street. • Every FRI. SAT Classic Rock Dance Party.

ELEPHANT & CASTLE 10314 Whyte Ave., 439-4545. • Every TUES, Open stage, hosted by Jose Oiseau.

FOX & HOUNDS PUB 10125-109 St 423-2913. • Every SAT MUSICITY/ALLSTAR Show Original Music Discovery TV Project. • Every WED: Alternative Night with DJ Wix and DJ Fern. FRI 10: Metal Night Extortion, Mute, Mindseye.

GOODFELLOWS 3646-106 St., 431-1114. FRI 10 (9 pm): Hoffman & Brown.

THE HARD ROCK CAFE 1638 Bourbon St., WEM., 487-ROCK. THU 9 (9-midnight): Harp Dog Brown & the Bloodhounds-no cover.

HORSESHU COCKTAIL CLUB 12536-137 Ave., 457-4000. • Every MON: House band Shu Fits led by Sandro Dominelli, open stage following first set.

KING'S HORSE PUB 4211-106 Street., 462-4627. • Every MON: bar/restaurant industry appreciation night.

MARIO'S 4990-92 Ave., 466-8652. • Every THU-SAT: Rare Occasion.

OTTEWELL PUB THU 9: Battle of the Bands: Semi-final: Quickus Eivitu, Idle Mind. THU 16: Face First, the Ruminators.

PONCHO'S PUB 9006-132 Ave., 473-7131. • Every FRI live music/DJ dance • Every SAT Karaoke/DJ with Brenda.

POWER PLANT U of A Campus. MON 13: Chixdiggit, Frenzualdo Rhomb.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. • Live music THU-SAT. • Sunday Showcase (8-2).

RAKS & KATS 7315-101 Ave., 465-6262. FRI 17-SAT 18: the KGB.

THUNDERDOME 9920 Argyll Road., 433-3663(DOME). • Every THU: Ladies Night. • Every FRI: Millennium Fridays. • Every SAT: Rocks. • Every TUES: Schizophrenia 100% Dance. • Every WED: Concert night.

WILD HORSE SALOON 16625 Stony Plain Road., 484-7751. • Every SUN & MON: Karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. • Every TUES: Canadian Music Night. Every SAT: live music.



Easygoing country/folk/blues trio **Mississippi Steamboat** play the City Media Club on September 11. Despite their name, though, they don't hail from anywhere near Old Man River—they're from Red Deer and Calgary. And say, that's obviously no steamboat, either. Perhaps fears of conjuring up memories of Culture Club's seminal "Karma Chameleon" video, made them decide to pose in a rowboat instead. We're pretty sure they are indeed a trio, though.

MUSIC Weekly

Continued from previous page

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. FRI 17-SAT 18 (8 pm): Magificent Masters Series: Fireworks: Lilya Zilberstein-piano.

WINSPEAR CENTRE Sir Winston Churchill Sq., 428-1414. SAT 11 (10 am-3 pm): World Championships of Music Whistling. Daytime Competition TIX: \$20 and up. (8 pm): Evening Concert & Final. TIX: \$45 and up.

Country

COOK COUNTY SALOON 8010-103 St. 432-COOK. THU 9-FRI 10: Curtis Grambo.

DRAKE HOTEL 3945-118 Ave., 479-3929. • Every FRI-SAT & Every SUN aft: Second Chance Band.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. • Every THU: Ladies' Night.

ONE EYED JACKS PUB & GRUB 13042-50 St. • Every FRI-SAT live music.

WILD WEST 12912-50 St., 476-3388. • Every WED & THU (7:30-9:30 pm): free dancing lessons • Every SAT aft. (4:30-7 pm): Jam.

Jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. • Every A-JN: The Valium Lovers.

CROWNE PLAZA Crowne Plaza, 10111 Bellamy Hill, 428-6611. LA RONDE Top 40, dine & dance. • Every THU (7:30-11 pm): John Fisher. • Every FRI & SAT (8-11:30 pm): John Fisher & Christine BECO.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. • Every SAT: jazz & alternative. The Method (9 pm-1 am).

IRON BRIDGE 12520-102 Ave., 476-6620. • Every THU: Alfie Zambonista.

PHATZ LOUNGE 10331-82 Ave., 414-9230. • Every WED (8:30-11:30 pm): Robert Walsh. • Every SAT after-midnight (2-7 pm): Jeff Hendrick Trio. • Every SUN Root Stew.

RITCHIE UNITED CHURCH 9624-74 Ave. • SUNDAY AFTERNOONS (Sept 12-Oct 10, 3:30-5 pm. SUN 12 Tommy Banks Trio (with P.J. Perry & Mike Lent). SUN 19: Good Time Jazz Band Quintet.

ROSE & CROWN Sheraton Grande

Hotel, 101 St. & 103 Ave., 441-3036. • Every WED-SAT (9 pm-1 am): Lyle Hobbs. • Every SAT (10 pm-1 am): Acoustic Open Stage. • Every THU (5-8 pm): Live jazz with Dan Skakun Trio.

SORRENTINO'S 10612-82 Ave., 474-6466. • Every TUE: Tabasco Tuesdays. • Every THU: Grand Marnier Thursdays.

TOKYO NOODLE SHOP 430-0838. Live soul/jazz every WED, shows at 8, 9 & 10 pm.

YARDBIRD SUITE 10203-86 Ave., 432-0428. • Every TUE: Jam Sessions: Jazz & Blues. FRI 17: Han Bennink, Misha Mengelberg, Vertek Ensemble. TIX: \$12 members; \$15 guests. SAT 18: P.J. Perry Quartet. TIX: \$9 members, \$12 guests.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 10: Dino Dominelli-sax. SAT 11: Dawn Chubai-vocals. FRI 17: Rob Thompson-B3 organ. SAT 18: Rhonda Withnell-vocals.

Piano bars

THE AMIGO RESTAURANT 11607 Jasper Ave. • Every FRI & SAT (7-9 pm), evenings with Lise Villeneuve.

CAFE AMANDINE 8523-91 St. • Every FRI & SAT (6-11 pm): Andre.

LION'S HEAD PUB Coast Terrace Inn, 444 Calgary Trail South, 437-6010. THU 9-SAT 11: Allan Barrett. MON 13-SAT 18: Allan Barrett. MON 20-SAT 25: Doug Stroud.

LONDON BRIDGE PUB & EATERY 7704-104 St. Calgary Trail South, 431-1748. THU 9-SAT 11 (9 pm): A.J. no cover. THU 16-SAT 18: A.J.

ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. • Every FRI (4-7 pm): jazz: Central Park Lounge. • Every WED-SAT Lyle Hobbs Piano Bar. This weekend Jimmy Flynn.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 9-SAT 11: Sam August. THU 16-SAT 18: Dallas Walbaum.

SHERLOCK HOLMES DOWNTOWN 10012-101A Ave., 426-7784. THU 9-SAT 17: Tim Becker. THU 14-SAT 18: Tony Dizon.

SHERLOCK HOLMES WEM 444-1752. • Every SUN: Newfie live with Spirit of the Atlantic. THU 9-SAT 11: Tony Dizon. MON 13-SAT 18: Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. • Every THU: Celtic night. • Every SUN: Karaoke. FRI 10-SAT 11 (3-6 pm SAT Mat.): Duff Robinson. TUE 14-WED 17: Richard Blaze. FRI 17-SAT 18 & 3-6 pm SAT mat: Richard Blaze.

STICKS AND STONES

Their debut CD celebration



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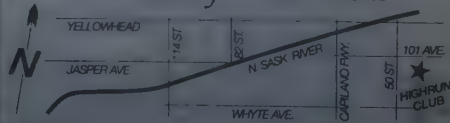
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Learn some Wyrd science

Sisters really are doing it for themselves

BY DAVID DICENZO

They say fame comes with a cost. But for Winnipeg-based folk trio the Wyrd Sisters, eluding fame has turned out to be equal-

ly expensive.

In 1991, Nancy Reinhold and Kim Baryluk started performing music strictly as a hobby. Jazz vocalist Lianne Fournier joined them two years later, and the Wyrd Sisters embarked on a journey they vowed would take place on their own terms.

And there's the rub. Because the

three women would settle for nothing less than independence—in life and labels—they've found that managing their own careers is, shall we say, a handful.

**folk
preVUE**

Then again, Baryluk, Reinhold and Fournier don't seem like the type of ladies to shy away from a little hard work. With women like Ani DiFranco and Loreena McKennitt as their musical idols, the Wyrd Sisters prefer to make their music away from the ever-watchful eyes of record label execs.

"[Singer/songwriter and friend] Ferron told us, 'The only piece of advice I can give you is never sign a record deal,'" recalls Baryluk.

"Our career is on our own terms, but there is definitely a cost," she continues. "One attractive thing about a label is that they look after everything for you. Nancy spends 24 hours a day on the group. With a deal, you make the music they want you to make, and at the end of it, you feel raped."

"Maybe you'll make a buck, maybe you won't."

Virtuous reality

Deals, dollars and notoriety are the last things on the minds of the three songstresses. Baryluk explains that all of them knew each other from working in the social services field where they were constantly faced with the brutal realities of everyday life. While Reinhold and Fournier have given up their full-time jobs to concentrate on the act, Baryluk has kept her position at an emergency shelter in Winnipeg, balancing those responsibilities with her music career.

"It keeps your feet on the earth," she says. "The music business is not reality, it's not a normal life—it's completely absurd. When you see kids who are beaten and abused, that's the real world. And it constantly reminds you of what's important."

That hard-won knowledge of what happens in life on a daily basis has woven its way into the Wyrd Sisters' soothing lyrics. And fans of the trio seem to eat it up. They get loads of mail—both electronic and



The Wyrd Sisters manage to manage themselves

snail—from people all over the world thanking the Sisters for making an impact on them and, in some cases, literally changing their lives.

Raw truth

You sense that the women feel a responsibility to write songs with depth and meaning—because of that, the Sisters's relationship with their audiences is on a different plane than that of most bands. Their last release, 1997's *Raw Voice*, is riddled with emotional lyrics; in a song titled "Borrowed Time," Baryluk writes: "I walk down this highway, I walk it alone/All my possessions, all down the line/Everything ticking on borrowed time/Sometimes I wonder where I would go/If I had the magic to make it so/And if I had a child would she still be mine/Or would she be living on borrowed time?"

"The music is vocal and lyric-

based," says Baryluk. "And the audiences have quite a spectrum, it ranges from kids to adults. I think they like the shape the music takes as well as the message that it gives."

"We try to be a reflection of the audience," she adds. "I think we're filling a niche that's not being represented and people sense that they're being validated."

And that is payment enough for the Wyrd Sisters. In fact, though, dollars have nothing to do with their inspiration, Baryluk uses a monetary metaphor to describe her experience performing with Fournier and Reinhold.

"It's kinda been like winning the lottery," she gushes, "and nine years later, I still can't believe it's happened. We've had the chance to live our dream." ●

The Wyrd Sisters
Arden Theatre • Thu, Sept. 11
7:30pm • \$15-\$17.50 • 459-1542

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She's on an Arends from God

But religion is only one element of Carolyn's music

BY DAVID DICENZO

Faith can be a fragile thing. A firm belief in God, in whatever form, doesn't always ensure an individual's happiness or freedom from life's tragedies.

Vancouver musician Carolyn Arends experienced that harsh reality two years ago when her close friend and musical mentor, Rich Mullins, was killed in a car accident. It was a difficult event for her to deal with. And it would be simplistic to say that Arends's strong belief in God is what made everything all right. In fact, it wasn't all right that Mullins had been taken away from her, but through her faith, Arends was able to put her friend's death in a context she

could at least understand.

"I'm a person for whom faith has been important for a lot of years," she says. "It's always been this spontaneous, natural thing for me. And as you experience things, you have to hold your faith up against them. Even when it doesn't make any sense to me, I believe there is a bottom-line reality and He [God] cares about our comings and goings."

If you had to categorize Arends, she would technically fall under the heading of "Christian artist." And sure enough, she's dominated Christian radio for the past few years with a slew of hits like "I Can Hear You" and "Father, Thy Will Be Done," she's visiting Edmonton as part of the Petersen Pontiac Gospel Series and her faith in God informs her life—and as a natural consequence, her lyrics.

But, just as it would be simplifying things to say that Arends's faith made a tragedy easy to digest, it's

also a simplification to say that her music is Christian. That's a term preferred by media types who can't resist taking singers and pigeonholing them. But is a musician with belief in God an atheist-alt-rock? Or how about a Muslim who writes a few songs—Islamic pop, anyone?

No fool's Arends

Arends is a musician first, and while the framework in which she creates her songs might contain references to God, her religious beliefs are hardly the sole defining element of her work. "I'm a singer-songwriter and I'm singing and writing about the whole spectrum of things that are important to me," she explains. "Christian beliefs do find their way into the music. That's the quality about the genre—it's defined by ideology. I hope to transcend that. People hear the term 'Christian music' and they say, 'Whoa, I have nothing in common with that.' But that's

**christian
preVUE**



Carolyn Arends has gotta have faith.

Carolyn Arends

Continued from previous page

may very well have some stuff in common with my music.

"Anybody out there can hear this music and engage themselves in what's positive about it—I'm really into that," she continues. "It's just about writing songs as honestly as I can."

All clichés aside, Arends has been blessed. This year, she completed her third CD, *This Much I Understand*, a work she describes by saying, "However it turned out, it was a non-distorted picture of where I was for those few months." That situation included life as a new mother, as a wife, as an artist and as a woman who had lost a close friend.

I love you, This Much

For the cover of the disc, which was recorded in the serenity of B.C.'s Salt Spring Island at Randy Bachman's studio, Arends wanted to be pictured holding her fingers a mere few inches apart, indicating the

amount of what she indeed understands. She might be underestimating herself, though. Arends understands the importance of her husband ("He was the first one to take me and my music seriously. He's still the best person I've ever met."). She understands what her 18-month-old son Benjamin has meant to her life ("He's deepened and intensified everything that's been good about our lives."). Arends even understands that mainstream success isn't the be-all and end-all ("I just want to go where they won't

throw tomatoes at my head.").

As she was having her son, Arends wrestled with what words of wisdom she could pass on to him. Not surprisingly, one of her song titles came to mind.

"Whatever happens, whatever you do, 'Go With God,'" she says. There could be much worse advice. ☉

Carolyn Arends
With A Rogamuffin Band • Jubilee
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451-8000

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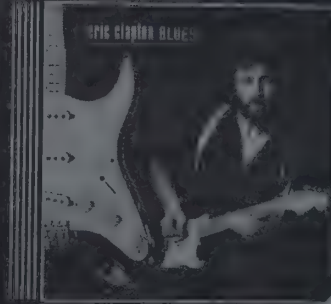
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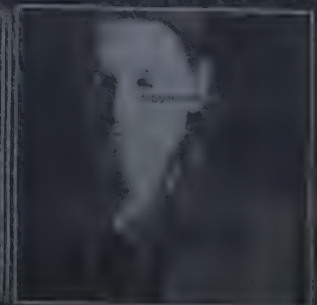
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21st century, then surely Alice Cooper can, too.

Alice Cooper has Bob Dole disease

Detroit mishigoss

But there's not a trace of bitterness from Cooper when he looks at all the bans who have pirated his act. And he doesn't mind Kiss's return to glory, either.

"It's kind of weird that they made a movie called *Detroit Rock City*," says Cooper. "Detroit's my home town—I don't know how Kiss decided to claim it as their own."

[Furnier was born in Detroit but spent his formative years in Phoenix—and he still lives in Phoenix so he can enjoy his passion, golf, all year 'round.] Detroit is my city. But seriously, I've never had a problem with Kiss. We've never had a feud. I've always thought the perfect bill would be Alice, Kiss and Ozzy. But I always respected Kiss because right at the beginning they said, 'If one Alice Cooper's going to work, then four Alice Coopers have got to work.' And, really, Kiss have always gone more for the superhero, action-figure sort of thing, where I've always done the more *Phantom of the Opera*, cabaret-theatre kind of thing. And I'm more Detroit rock 'n' roll, whereas they're more California metal."

Unlike Kiss, Alice will not be heading into the 21st century bearing the "retro" tag. Even though he's touring on the strength of *The Life and Crimes of Alice Cooper*—a box set chronicling his three decades in arena rock—a disc of new material is in the works. And he promises that it will have fans salivating. It will be the first new Cooper record since *A Fistful of Alice*, a live CD which featured guest players like Sammy Hagar, Rob Zombie and Slash.

"My new album [due out in March] will be the most aggressive album since *Killer*," promises Cooper. "If I get to have my say about it, it will be 'Under My Wheels' times 12. The songs will border on metal Alice."

It's strange to listen to Alice Cooper talk about himself—because he always refers to himself in the third person. He says, "Alice is recording right now, and he is excited about the new record" or "Alice is going to take over." Many rock stars have invented personas—but they've allowed the persona to consume them. Marilyn Manson is simply Marilyn Manson, shock-rock. "Alice Cooper" doesn't dominate Furnier's life 24 hours a day—it's simply a character he conjures up whenever he needs him.

That fact becomes especially clear when our discussion turns to the subject of golf. Alice is almost an even-handicap golfer, and he brags about the fact that he hasn't shot above 70 all week. In fact he's so confident in his game he believes he could drop everything and make his living on the PGA tour. Cooper even flogs brand-new Callaway drivers in a series of TV commercials.

"If I wasn't having so much fun making music, I'd take a year off work on my game and become a professional," says Cooper. "I really believe I could do that. But I can't tell Alice. Alice hates golf."

With the new box set, Cooper tries to combine the hits with some more obscure tracks. It was such a difficult task, he had his longtime manager pick the majority of the material—and asked that he simply be allowed to choose 10 lesser-known favourites for the set.

Alice aforethought

"It was like picking your favourite children," says Cooper, who realized that some of those obscure songs had to go on the compilation recent tours, where he found a whole new generation of fans—who who got turned onto him thanks to the Manson/Zombie connection—through their parents—were into

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MOTHER'S MUSIC

Classical Notes

BY DAVID GOBEIL TAYLOR

Overtures! Curtain lights!

In last week's Symphony Under the Sky preview, I admittedly went on ad nauseam about the need in classical music for audience development and education. But my case was certainly strengthened by local CTV affiliate CERN's news broadcast at 6:00 p.m. Monday—Darryl MacIntyre's voiceover about the festival's finale had cannons firing along with "the William Tell overture."

Hopefully, some intern was writing copy on Labour Day—I didn't think things were this bad already. Even people with no classical music education whatsoever know that Tchaikovsky's 1812 Overture is the one with the cannons, and Rossini's William Tell overture is the Lone Ranger theme. (Imagine if the opera featured Willie's father shooting an apple off his head with a cannon! There'd be a lot fewer high C's, I'll tell ya that.)

But come to think of it, that piece would be pretty swell with cannons. I can hear it now: badadum-badadum-badadum-bum-BLAM! And why stop there? Beethoven's Für Elise could sure use some spicing up: deedle-deedle-deedle-dee-da-POW! And then there's that ubiquitous Blue Danube Waltz by Johann Strauss: da-doo-da-da-daah... BANG! BANG! BOOM! BOOM!

But seriously, folks

I've just got room for a few thoughts on Symphony Under the Sky—I was only able to attend the opening night performance.

The acoustics under the Heritage Amphitheatre tent were surprisingly good—better, in fact, than any other outdoor symphonic event I've attended, like Quebec's Festival de Lanaudière, the Saratoga Performing Arts Centre in New York or Philadelphia's Mann Centre. The fact that the venue was much, much more intimate than any of the three made the experience, I'm sure.

The musical highlight of the evening was "Summer" from Vivaldi's Four Seasons, with young soloist Maya Rithnavalu, who brought a cheering reaction from Canmore. The entertainment highlight was the comedic stylings of John Estacio and David Gray—if they weren't such fine musicians, I'd say they had the wrong calling. Their over-the-top yet deadpan humour was better than many professional comedians I've seen.

I chose Thursday because I wanted to hear Aaron Copland's Rodeo: Four Dance Episodes. Dang—I shoulda gone for that sitar concerto. It's got to be difficult to put together so much repertoire, but Rodeo was obviously a bad choice: it's just too difficult. And I can only give the orchestra "B" for effort—besides the percussion they didn't seem to want to play at all. It's obviously a favourite of mine, but he tried to get the ensemble to play the outer movements to tempo, and to no avail. That "Hoedown" just sounds pathetic allegretto when it should be presto. But it wasn't just a question of speed: the magical effect should be created by the pure, unadorned simplicity of the "Saturday Morning Waltz" was ruined by a brass section who sounded like they were right reading—whereas earlier, they seemed Dukas's more difficult fan-

fare from La Peri admirably.

Ah, well—I'm just more critical and disappointed because it's one of my favourite pieces of music; I've arranged it twice, so I know every note backwards and forwards.

The crowd was excellent in terms of numbers, but dubious in terms of audience development. There were a few kids running around the grass seating area, but the majority of the audience were your typical well-dressed symphony crowd, the same people I'll see at the Lilya Zilberstein concert at the Winspear Centre next week. (Case in point: at intermission, the only lineup at a concession stand was for \$3 cappuccinos.)

I don't know what the solution is: a typical family of four would spend \$24 for grass seating (less than a movie), but \$54 for reserved seating. But I'm sure there's no way that event broke even at those rates. Classical music is an expensive business, even when you don't have to depreciate a state-of-the-art concert hall.

I look around at a concert, and a chill runs down my spine. There's much more blue hair around than people under 30 like me (well, okay, barely). When I'm 64, I'd like to still

be reviewing classical music, albeit more cantankerously—will I be alone in the audience? If so, there won't anything for me to review.

What's the solution? How do we ensure the survival of classical music? How do you convince a generation suckling on the teats of breakbeats that with a little effort, they can experience music that will make them openly weep, simply from an overwhelming feeling of being in the presence of beauty?

I don't know the answers to these questions. But I've just made it my mission this season to try and find out, and share the possibilities with you. No more rhetorical questions (they're out of character for a know-it-all smarty-pants like me, anyway).

But one thing I do know: half-assed performances of Copland aren't going to convince symphonic newcomers to come back for more.

There; that's more my style. Sorry, David—I know you tried. Next time, try Appalachian Spring... or Mozart.

Gold? Silver? Brahms!

A Celebration of Brahms • Convocation Hall • Sept. 10, 8pm • Sand-

wich in between U of A student concerts is the Music at Convocation Hall series, featuring professional musicians (usually symphony players and/or U of A teachers) and a somewhat higher calibre of performance (hey, depends on the student).

The 1999-2000 series (Sigh—I miss the days when you could get that much information across with four digits, like the '98-99 series. But then, I suppose it's lazy people like me who are responsible for the millennium bug...) kicks off with a performance of Johannes Brahms's Piano Trio in B Major, Op. 8 and Piano Quartet in G Minor, Op. 25. (By the way, for the uninitiated: these aren't pieces for three and four pianos, respectively—although come to think of it, I wish Brahms had have written some; they'd be pretty darn cool.)

The performers are: violinist and ESO concertmaster Martin Riseley; pianist and U of A prof Stéphane Lemelin; his frequent collaborator, cellist and U of A prof Tanya Prochazka; and ESO first violinist and U of A viola prof Aaron Au. (Is it just me, or are there a lot of vowels in his name?) Au is the newest member of the symphony—he's even listed in the season

programme as "TBA." This team is getting together twice more to perform all of the rest of Brahms's piano trios and quartets (two more each), as well as his only piano quintet (joined by violinist David Calwell in March), almost in chronological order.

Well, almost all of them—they omit that pesky Piano Trio in A major, unpublished during Brahms's lifetime and therefore bearing no opus number. Musicologists place its date of composition circa 1853, when Brahms was only 20—the same year, incidentally, that he was discovered by Robert Schumann, who was blown away by the three piano sonatas (which he called "veiled symphonies") and one piano scherzo he'd written by then.

In the music journal Schumann published, Neue Zeitschrift für Musik (which, incidentally, still exists to this day, although it's been intermittently interrupted by world wars), he called Brahms "a genius," the long-awaited successor to Beethoven "called forth to give us the highest expression of ideals in our time." (Schumann liked to bandy about the word "genius"—he called Chopin one 24 years earlier in an article in Allgemeine musikalische

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Punk, ska and the strange power of Voodoo

But band should buy a map next time they're in Canada

By DAVID DICENZO

I'm worried when I finally get the chance to speak over the telephone with Voodoo Glow Skulls sax player Joe Helios Hernandez. Sure, deadline's approaching, but I'm more concerned that Hernandez doesn't know where he is—geographically speaking.

I know the Californian ska/punk outfit is somewhere on Canadian soil, and as I try kill a few seconds to arrange some notes, I ask Hernandez where exactly that might be. He's not sure, and after checking with some of the band members, he replies, "Ottawa," as if it were some bumble-fuck town randomly positioned on the vast landscape of our country.

"That's the nation's capital," I explain, perhaps a little surprised at how he doesn't seem aware of that fact. It makes me wonder how many Canadians wouldn't know that Washington D.C. was the capital of the United States even while they were parked out at the Lincoln Monument. Probably not many, I'd wager.

Skulls and trombones

But what Hernandez lacks in knowledge of Canadian geography, he more than makes up for with energy, love of music and a desire to give back to

both the Latino and punk/ska communities that spawned the Riverside band (which also includes Frank Casillas on voz/vocals, Eddie Casillas on guitarra/guitar, Jorge Casillas on bajo/bass, Jerry O'Neill on batería/drums and Brodie Johnson on trombon/trombone—sax apparently doesn't have a Spanish spelling).

At 25, Hernandez is a whirlwind, the youngest member of a band celebrating its 11th year in the biz. Hernandez wasn't part of VGS from the very onset, but he's more than familiar with the unique scene that developed in California during the late '80s and early '90s.

"There was, like, one venue in Riverside when we were starting out: Spanky's," he says. "A lot of bands played there, like No Doubt and the Skatellites. There were always good shows, dude. But then the city came in and closed it all down."

That Stalin-esque purge apparently came at the hands of city officials who were becoming leery of the developing scene. Crazy music, kids gettin' in fights—they figured Riverside was better off without that kind of chaos. But VGS saw things differently and tried to get the music community back on its feet.

"We started doing a couple of nights at this place called Overtime," Hernandez says. "It was the same fucking five rednecks in there every night. We called it the Voodoo Room on the nights when we had shows."

Thunk punk

The Californian scene of a few years

back was a rare phenomenon that Hernandez knows would be impossible to reconstruct. One of the coolest things about the scene was the way punk and ska converged, with VGS being one of the first bands to incorporate both styles. Hernandez says there was a distinct ska scene and a distinct punk scene, and while the two factions took some time to warm up to one another, there was an undeniable affinity between both sounds. Hernandez says memories of playing with bands like the Mighty Mighty Bosstones and the Dickies will live with him and VGS always.

"For me, that's always been one of the raddest things about doing this," Hernandez explains. "It was totally awesome, playing with the Bosstones at Spanky's. Capacity was supposed to be, like, 300, but they would cram 400 or 450 people in. It was just crazy to play with the Bosstones in that environment. They were at the top of the bands that we were listening to then."

"It was this magic time, not to sound cheesy," he continues. "People were stoked to find out about these things and everybody would know each other from the club. It was just fun to be a fucking guy going to that place."

Geek love

With more than a decade of playing under their belts, the VGS members sometimes feel the effect of having partied across the world. The grind tires them out more than it used to, but they still haven't lost any energy for keeping in touch with their Latin roots. Earlier this year, the band completed a release on Grit! Records (their last three releases, including 1998's *The Band Geek Mafia* are on the Epitaph label) performed entirely in Spanish. *Exitos al Cabron* is a mix of old VGS material with the lyrics (loosely) translated from English to Spanish.

That type of project is extremely important to the band members, all of whom have Latin-American roots. Equally important and rewarding was their first tour of Mexico, which they completed earlier this year. Hernandez says that even though they had to deal with a despicable Mexican wrestling promoter who ripped them off and then had the audacity to sell VGS bootleg merch right in front of their faces, the reaction they got from audiences south of the border was amazing.

"It was killer, man," Hernandez says. "The response from the fans was incredible. We were scared the people would all leave, but they were really into us, dude. The promoters were, let's say, less than ethical. They were selling bootlegs and price imports that only the super-rich could afford, and those people



Voodoo Glow Skulls are in their own private Ottawa

don't give a fuck about the music anyway. It's kinda sad to be ripped off from people who are the roots of our culture."

But the band has no qualms about going to Mexico again—it's just a matter of being more careful next time. "We would definitely go back," Hernandez says without a trace of hesitation. "It's all about the kids, and we don't have it in us to deny that. Hopefully, we won't get fucked."

The Voodoo Glow Skulls in breaking training

As veterans of the ska/punk scene, though, how much of an appetite for touring and hell-raising do VGS have left in them? Hernandez tells me that on the way from Montreal to Ottawa (that's the nation's capital, ya know), their shuttle bus broke down and one of the roadies had to fix it up. Apparently, shit like that happens more than you'd think. "We're the Bad News Bears of punk rock," Hernandez laughs.

But even if good fortune isn't always with them, the Skulls still have that desire to rock each and every place they go. They're all musicians first, and therefore will

always look to be part of the business. Hernandez says as much about half an hour into a conversation during which his palpable enthusiasm has yet to waver.

"Everybody in the band is pretty much committed to playing music as long as we can," he says. "As long as places are gonna have us. The coolest thing is getting to play in these parts of the world that you'd not from."

One stunning final revelation

And with that, my initial apprehension about talking with Joe Helios Hernandez vanishes. Geography? Who gives a shit. Hernandez and VGS are nothing more than a bunch of good dudes who love what they do and who also get a kick from keeping their home town and their ethnicity close to their hearts.

But that's not all. "I gotta admit, I'm a big stoner," Hernandez says. Yeah... we could hang out—then maybe I'd tell you where Ottawa is. ☺

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They say that the Cameron never lies

...and Bobby's new CD is honest rock 'n' roll

BY PETER PACHAL

Bobby Cameron is poised for a great fall.

That is, a great autumn, which is when the local independent singer-songwriter-guitarist will be working overtime to promote his new CD, *Drowning on Dry Land*. Cameron's just now finishing up a stop in Nova Scotia, taking his last break of the summer before what he knows will be a grueling fall schedule. It starts when he takes the stage at the Sidetrack next Thursday to showcase his new CD.

"Release Me," the first single off his new disc, is already getting some radio play in Toronto, he says, and he just received a grant to produce a video. Cameron says he's also getting support from east coast radio and he's keeping his fingers crossed for a fruitful fall harvest.

"When you're steering your own ship right now, one day you're wearing a songwriter's hat, the next day you're on the phone trying to be a manager," he says from his hometown of Port Hawkesbury, Nova Scotia. He says he's there to "drink Olands [a brand of Maritime beer] and enjoy the sun," although this time out he's indulging in a little networking, too, as he tries to schedule a date to bring *Drowning on Dry Land* to the Maritimes.

Cameron's release party at the Sidetrack is the first of many such shows, he hopes. Cameron has a promotional strategy that only someone who's been doing this for 10 years could have. After Edmonton, he plans to make surgical strikes in Halifax, Toronto and Vancouver with similar CD-release gigs.

"Instead of just sporadically and obsessively releasing this thing, I'm going to focus on different markets," he says. "I want to get more of a handle on how to try and work this thing hard instead of just putting it out across the country in stores and it's not playing there, which is basically useless because it's just getting lost in the shelves."

Selling Bobby short

It was the case with his previous self-titled disc, which came out in 1996. Even though two songs from the disc, "Human Fortress" and "If I Wait There for You," blipped onto the charts and the video for "If I Wait" received medium rotation on CMT, the CD wasn't distributed at the right time to capitalize on the airplay. Needless to say, sales suffered.

The distribution problems with his first disc persuaded Cameron to seek better management. His quest led him to the doorstep of Toronto's Loggerhead Records in 1997, a smaller label that only manages about a half-dozen acts. Cameron, working with Loggerhead before their deal was finalized. The relationship got deeper and deeper, with Cameron producing a video and getting four songs into his next CD. Then Cameron backed out.

"It got to the point where I think the cart got in front of the horse," he says. "We should have worked this all out beforehand. It came down to advice from my

lawyer and a contract. [We] just couldn't seem to hammer it out where I thought that all the years I put into this was going to be treated to a point where I was feeling good about it, y'know? And that's kind of all I really want to say about that."

There are no hard feelings, he says, and Cameron maintains a high opinion of the label.

"They're doing great things," he says. "It's a good group. I just can't separate myself from the business; I have a mind on me

and I'm not one of those guys that's just

going to give myself away for less than what I think I'm worth."

Radio killed the video star

Unfortunately, the failed record deal stunted the growth of his career. It's now been three years since *Bobby Cameron* came out and memories of the short time he spent on the airwaves have long since faded. Cameron says what hasn't killed him has only made him stronger, but also notes the landscape of Canadian radio has changed in the last few years.

Since Cameron last rode the airwaves, the Canadian Radio-television and Telecommunications Commission has increased its Canadian content quota for radio stations, up from 30 to 35 per cent of songs played. The increase is intended to help independent acts like Cameron, but he says it's done no such thing.

"When the Can-con increased, we all thought guys like [Mike] Plume were going to have a chance. But Canadian content went up and all they're doing is playing every Shania Twain song, every Bryan Adams song, every Tom Cochrane song and everything that's under the sun on a major [label]."

Radio stations in Edmonton seem to be solidly behind Cameron, however. His acoustic-rock style is certainly radio-friendly, and with 10 years' worth of accolades under his belt—such as an award as Best Male Recording Artist from the Alberta Recording Industry Association and a victory in MuchMusic's nationally televised Guitar Warz—Bobby Cameron is a name Edmonton DJs recognize.

"I think that Bobby fits in our programming because he writes great music," says Dan Cherwonik, host of *Alberta Music* on CKUA. "He's a great local boy and plays like hell. When he gets on stage he turns a gig into an event."

"He gets requested quite a bit on our noon-hour call-in show," says Nick Addams, music director at K-ROCK. "Bobby is definitely a classic-rock style. His music does the talking and it speaks volumes. He's a good guitarist and has a great set of pipes on him."

Bryan ain't sellin'

Cameron complements those pipes with an acoustic sound on his new disc, which he says sounds "less common" than his previous, electric-oriented rock. Where his first disc reportedly garnered comments like "We don't need another Bryan



Adams," *Drowning on Dry Land* showcases Cameron's unique acoustic guitar. It was mixed by Mike Plotnikoff, who has also mixed albums for Kiss, Van Halen and Aerosmith.

"I think the first record was a mixture of some acoustic-oriented pop songs to the heavy electric rock," he says. "And this new record's got more of an acoustic feel to it. It's very simple, very sparse. I rarely play electric in my gigs anymore. I think that how I handle the acoustic is a little bit different, so I'm bringing out more of my originality."

The new CD also brings Cameron back to the very place he began his career when he moved to Edmonton 10 years ago.

After playing his last gig with Maritime band Squeeze Play in Fort McMurray, Cameron settled in Edmonton when he discovered the city's thriving local music scene. Cameron promptly plugged in his

guitar (and his career) at the Sidetrack Café, where he was a regular at its famous Sunday variety nights (still going, ever since 1981) and apparently made quite an impression on at least half his audience.

Ladies are clamourin' for Cameron

"My first recollection [of Cameron] was through one of our soundmen, John, who was an avid fan of Bobby's," says Clare Anderson, former part-owner of the Sidetrack. "John also had a fine eye for the ladies and his comment was, 'Clare, you gotta book this guy 'cause he'll fill the joint with women!'"

"One thing that I observed that as a performer that developed with [Cameron] was his vocal style," Anderson says. "He really worked to establish that and you could tell he was really serious about his craft. He had a real passion for it."

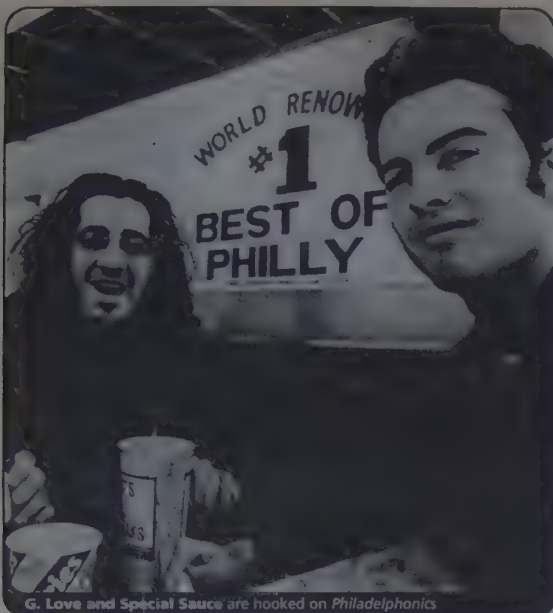
For a man who's spent a decade playing the business as much as he has his guitar, Cameron

sounds surprisingly relaxed when talking about all the peaks and troughs in his colourful career. When asked what's the most relevant thing he has learned, Cameron had this to say:

"What I think is most important is you've really got to know what you want and who you are because it's going to come down to situations where you have to make really hard decisions. Even if you've got a manager, you're going to have to make decisions where it's 'Is this really good for me?' And I had to make those. I mean, I have ambition and I know what I want and I know what I don't want, y'know? You have to have a really good intuition and really trust yourself and your judgment, because you're going to need it."

He reflects for a moment, then laughs, adding, "What the hell does that have to do with writing songs?"

Bobby Cameron CD Release Party
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G. Love and Special Sauce are hooked on Philadelphonic

R&B goes hand in G. Love

Philly band keeps hitting the Sauce

BY JENNIFER VAN EVRA

Sometimes, being a rock star ain't all it's cracked up to be. It's Monday morning, and all G. Love really wants on his day off is a little shut-eye so he can get over the cold he's been fighting since his latest tour with his band, Special Sauce, began. Instead, he was dragged into a Minneapolis radio station at 7 a.m. So much for the glamorous life.

"Usually I don't mind, but that was after a whole week of shows, so I was just passed out," says Love. "It was this morning show, and it was kinda rough 'cause they weren't very funny, and it was such a short interview. I was like, 'Are you kiddin' me? You made me get up for that?' Then they made me play, and

it sounded like shit 'cause I was just hurtin'."

But Love isn't one to complain. Despite the fact that he's spent several years slogging it out on the road with virtually nonexistent support from radio stations and MTV, he still recognizes how fortunate he is to be making a living playing music, and how lucky his first big break really was.

That's Johnson, not Johnston

"At the time, I was living in this basement apartment in Boston and it was pretty dingy," says Love. "It was wintertime and it was all cold, and everyone was all depressed and

shit. I had this job doing phone canvassing for this group called Peace Action, and one night I

came home from work and my roommate said, 'Oh yeah, Dave Johnson from Ruffhouse Records called.' I mean, that's the biggest, most happening studio in Philly and everybody knows about it—like, Cypress Hill and Kris Kross and the Fugees got signed there. I was jumpin' up and down like I won the lottery."

In pop music terms, he had. Within weeks, the band was back in Love's hometown of Philadelphia recording its first disc with Johnson. But it hasn't exactly been smooth sailing ever since. Although G. Love and Special Sauce quickly found—and kept—a solid fan base, back in 1994 the record-industry types weren't quite sure what to do with an attractive white kid from an

affluent Philly neighborhood who played a hybrid of rap and soul. And when they're not sure, what do they do? Send you on a college tour?

"College tours can be real weird, because the college has all this money to pay you, but half the people don't even know who you are," Love says. "You end up playing maybe a couple hundred people, half of them are so drunk, and it's weird. It's not like playing a show for fans who pay the ticket price because they want to be there. It's like an assembly or something. It was like, 'Man, is this what music has come to?'"

Lucky in Love

Luckily for Love, it wasn't on tour for their new release, *Philadelphonic*. G. Love and Special Sauce have finally found the golden mean: critical praise, industry nods, and audience attention that they've been looking for since 1994. What made the difference, says Love, is that the band finally came together in a way it never had before.

"The vibe is just amazing. There's this renewed energy and love and excitement from the fans that I've never seen," he says. "I think the climate has totally changed, and everything is ready for us. And we finally had the realization that this is our time. Everyone is playing their instruments with so much more intensity, and as a band, we're playing with much more confidence. It was just a realization that it's all there for us. All we have to do is reach out and take it." ☉

Alice Cooper

Continued from page 26

him for a lot of the less accessible album stuff.

"When I look into the first 20 rows at my shows—all I can see are the first 20 rows—all I can see are all these young people, aged 15 to 25," he says. "And what's even more amazing is that I'll do an obscure song like 'Lost in America' or 'Halo of Flies' and they know all the lyrics. It amazes me how much these kids know about the history of hard rock and heavy metal."

But it's not far from pigeonhole the goth and metal crowds as the only ones Cooper has influenced. Edmont music fans might remember that SNFU's Chi Pig used to smear his face with black eyeliner—that was an homage to Cooper. (FYI, Mr. Chi Pig is still an Alice fan.)

Alice re-Cooper-ates

"It amazed me when a band like the Sex Pistols said that one of

their biggest influences was Alice Cooper," Cooper says. "But I found that I was a big influence on a lot of punk bands—they took my music and just digested it differently. David Bowie wasn't David Bowie until he saw an Alice Cooper show. Before that, he was Davy Jones. He was the one who saw how theatre and rock music could really work together. I don't mind being referred to as the guy who knocked the doors down."

And even though Alice Cooper has been combining music with theatre for 30 years, his creative juices are still flowing. He promises that his fans won't put his upcoming AgriCom into the "Seen it, done it" bin.

"There will be a new demise of Alice," he says. "Without giving away too much, let's just say the surprises are going to come before you really realize what has happened to you. You'll be wondering, 'How did he do that?'" ☉

Alice Cooper
AgriCom • Fri. Sept. 10

Classical Notes

Continued from page 27

Zeitung. Boy, those German periodicals sure have catchy titles, eh?)

Schumann's endorsement speeded Brahms's career right along, but it presaged the end of his own. Later that year, he suffered a nervous breakdown complete with auditory hallucinations; the next year he attempted suicide by jumping off a bridge into the Rhine and was committed to an insane asylum; two years later he was dead. Brahms then started writing passionate love letters to

his widow Clara, but musicologists unanimously agree that, although his love was reciprocated, the two didn't want to besmirch Robert's great name so refrained from doing the horizontal scherzo, nudge-nudge.

But I digress. Many people, myself and Tanya Prochazka included, consider Brahms to be the finest composers of chamber music in piano and strings. (And he wrote pretty darn good clarinet parts as well.) Over the next six months, you have the opportunity to hear the all—well, almost—performed by some of Edmont's finest (and newest) musicians. ☉

Voodoo Glow Skulls

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Metropolis will miss the boat

Robin Mohar is still reeling from last week's final launch of his summer riverboat parties aboard the Edmonton Queen. While the Wednesday night bashes were consistently packed to capacity, last week's closer forced him to realize that things had become greater than he had ever dreamed.

"There was a 15- to 20-minute wait to get into the parking lot," he says with a hint of amazement. "People were actually scalping tickets, and 30 cops came down to take care of traffic. I could have packed two or three boatloads!"

The response to the parties impressed Mohar, who has been promoting urban events for the past three years with his partners in Metropolis Promotions. The added media attention concerning the financial future of the Edmonton Queen no doubt added to the buzz, as the city holds a large debt over the riverboat's owners, from whom Mohar had rented the boat. Last winter's frantic rescue of the vessel as it drifted from its mooring ran up a hefty bill, which is still unresolved.

Mohar knows he was fortunate to wrap up the summer event in light of these events, but he isn't taking time to rest on his laurels. Metropolis is preparing to unveil a new series of events starting in October, using hotel ballrooms as backdrops for lavish urban soirees.

The R&B-flavoured bashes are a response to what Mohar considers to be a dry urban scene. His company isn't interested in pursuing nightclubs, since they lack the space or capacity to handle the scope of his projects. Hotel ballrooms, for instance, allow him to add some sophistication to the proceedings. The first event will feature wine tastings and a fashion show.

"There's nothing too exciting going on in the scene, except maybe for the upcoming Nexus party [on September 26]," Mohar says. "We just want to find something to do with the urban scene."

Metropolis are currently assembling the talent to appear at the upcoming parties, which will include DJ Wax and DJ Jazz in a head-to-head turntable battle, and the comedy of Russell Peters.

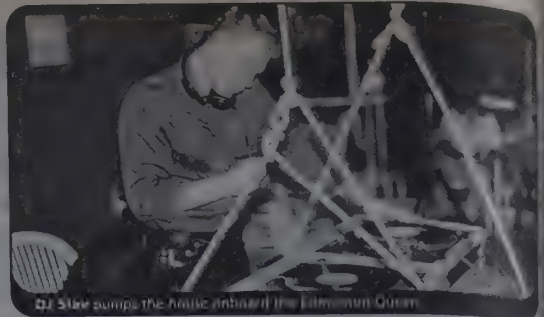
The Queen may drift away, but the party will always go on.

Lush-ous facelift

When Lush opened in the back half of the Rev's downtown residence, not many people expected it to be able to survive in light of Whyte Avenue's domination of local nightlife. It has managed to persevere, however, and become a vibrant corner of the club scene.

Yet the constant abuse the building has endured through the years has begun to show. Through the years, it has housed not only the Rev and its predecessor, the Bronx; it was also the original home of the Citadel Theatre, a hairdressing school and the residence for the local chapter of the Salvation Army.

The people over at Lush decided it



DJ Slim pumps the handle on the turntable at the Edmonton Queen.

was time to give the old dame a facelift.

Promotions manager Jordan Stewart is quick to say that this isn't going to be a simple matter of slapping a fresh coat of paint on the walls. Currently, Lush has been moved over to the Rev while the club is torn all the way down to the nails in the floors. It's all part of a new philosophy the club is pursuing to offer the scene a touch of class. The undertaking doesn't come cheap, and while Stewart isn't willing to divulge costs, he does admit that, with all the money they spent, they could have built a new club elsewhere.

So why didn't they? Stewart says it has a lot to do with the nature of the location. "This is a great neighborhood, and there's a lot of potential here," he says. "It's also a beautiful building, and we love it here."

The idea for the renovation came from a need to address two major problems the club has endured since it opened its doors over two years ago. Seating has always been scarce, while the sound system has never been satisfactory. Once local designer Jesse Sherbourne and his company, Surefire Design, handed in a proposal for a new look, the club decided it was time to get ambitious.

All three levels will sport a new look, notably in the main room. The dance floor has been expanded, and a new sound and lighting rig will be installed. As well, visual projections will be integrated into the environment, and custom furniture has been commissioned for the space.

Steve St. Amand, who oversaw the construction of the expanded Colourblind store on Whyte Avenue, has been enlisted to supervise the renovations.

Stewart hopes the new look of Lush will not alienate the loyal patrons who have supported the club through the years, but promises that they will be pleasantly surprised when the shroud is lifted a few weeks.

"It will be very exciting. It will seem very clean and new, but familiar too."

Better clubbing through Chemistry

Hopefully, Lush will have their renovations completed in time for Chemistry, their new Thursday club night starting on September 16. Chemistry is a new partnership between the club and Nexus Tribe, who were previously booking talent for Rebar's Hard Times club night. DJ Chris Liberator of Stay Up Forever Records will help kick off the series with his trademark hard acid sound.

Meanwhile, Rebar has partnered with a new production company for Hard Times. Doonch Productions assumed the responsibility for acquiring acts to spin on the club's main level, with a mission of "providing the best quality DJ talent available," according to company spokesperson Dave Lindberg. Lindberg, who is also the resident DJ for Hard Times, says there will be a number of high-profile spinners

taking the decks over the next few months.

As for the departure of Nexus Tribe, Lindberg says the club doesn't bear a grudge against the company. "We appreciate what they've done for the club, and we wish them the best of luck in the future," he says.

Nexus Tribe is quietly preparing for their fifth annual Nexus Gathering, slated to take place on September 25 at the Mayfield Convention Centre, and have been unavailable for comment.

Freestyle frenzy

John Lazotte has been a figure on the scene for some time, having previously managed a number of clubs over the years. It was only a matter of time before he decided to throw his hat into the ring as a promoter.

On Saturday, October 26, the Shaw Conference Centre will house the ambitious Freestyle party. The talent roster includes a number of local DJs, as well as DJ E from Germany and Ezra 0.5. If the latter name sounds vaguely familiar, he used to play under the moniker of Ezra G, but the new high-tech name fits with his recent career move. The noted DJ and producer was recently signed to the notorious UK label Tech Itch, who will release his material over the next little while.

Rounding off the list are Nicky Miago, Dragon and Vu Tag Recording's live sensation Lace, who stunned partygoers at Funtazia earlier this year with his wild multimedia set.

More international acts are expected to be added by next week. Word.

You can Touch this

Local rapper Randy Mark is ready to show his people. Well, at least Touch is Mark has been performing under the moniker for a little while, making impact on the local scene with his partner, Stray. As Dangerous Goods, they impressed the crowd at the recent local eliminations for the DMX eliminations as last-minute replacements for the absent Detroit crew slated to perform.

Touch has been hard at work over the past year on a solo recording, *Natural Selection*. His style has an old school flavour, dissing gangstas on "Crystals, Pistols and Vests" and bringing down the boom on "Who Wild". The process was a learning experience for Mark, as he was forced to record the last half of the sessions on his own after problems involving studio time and expenses dragged on.

"I rented my own equipment, read all the instructions and did it myself," laughs.

He will celebrate the release with a party at the New City Compound on September 18, where he will perform with Stray along with a variety of MCs and breakdancers. Aspiring MCs can step up to the open mike if they think they've got the skills.

"It will be hip hop all night long," enthuses Mark. Again, word. ©

21

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BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • SUN: Revival 3000 with guest live performers

BOILER PUB—10220-103 St., 425-4767 • TUES: Solid, with DJs Spilt Milk and Tripswitch, with DJ AFS

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: African Party with DJ Maximillion • SAT: DJMad Max mixed tape release party • SUN: Ladies Night with DJ Instigate

LUSH—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJ Siren; WED: Main—Classics with DJ Sun; VELVET—DJ Cziolok • THU: Bumpsombooty, with DJ Souls

• FRI: Main—Dzejsun; Velvet—DJ Bluesun • SAT: Main—Mile High with DJ Jason LP; Velvet—Rockstar, with guest DJ's • THU SEPT 16: Chemistry, with guest DJ Chris Liberator (London UK)

NEW CITY LIKWID LOUNGE—10167-112 St., 413-4578 • WED: Motor, with weekly guest DJs and live electronic music • FRI: Freedom, with DJs Nicky Miago, Jakob and guests

REBAR—10551 Whyte Ave, 433-3600 • MON: 10551 Mondays with DJ Lefty • TUES: Sympathy For The Clubscene, with DJ Chuck Rock • WED: World Domination, with DJs Big Dada and Nik Rofeelya • THU: Main: Hard Times with guest DJ Tripswitch and Davey James; Upstairs—Good Times with DJ Slimboy • FRI: Boogie Nights Disco Express • Main—DJ Davey James; upstairs—DJ Slimboy •

SAT: Main—DJ Davey James; Upstairs—DJ Slimboy • THUR SEPT 16: Upstairs—Zen Times with DJ Slimboy and the Dalai Lamas

THE REV CABARET—10030-102 St, 423-7820 • SUN SEPT 12 DJ Andy Smith (London UK) with Scott Hendy

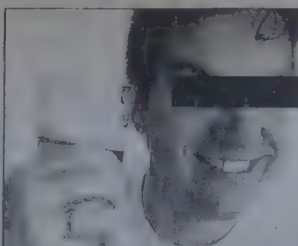
THE ROOST—10345-104 St, 426-3150 • MON: DJ Jazzy; TUE: DJ Jazzy from 10 PM - 3 AM; WED: DJ Souless; THU: downstairs—DJ Dada; upstairs—DJ Mikee; FRI: downstairs—DJ Weena Luv; upstairs—DJ Mikee; SAT: Downstairs—DJ XTC; upstairs—DJ Code Red; Sunday: DJ Jazzy from 10 PM - 3 AM

SHAW CONFERENCE CENTRE—9797 Jasper Ave • SAT OCT 16 Freestyle with DJ E (Germany), Ezra O.S, Nicky Miago. Dragon and more

STRATHCONA HALL—10139-37 ave • FRI SEPT 10: Get In My Belly with Djs Celcius, Spilt Milk, Gundam, Slacks

SUBLIME (late night/after hours)—10147-104 St., Bsmr. 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock

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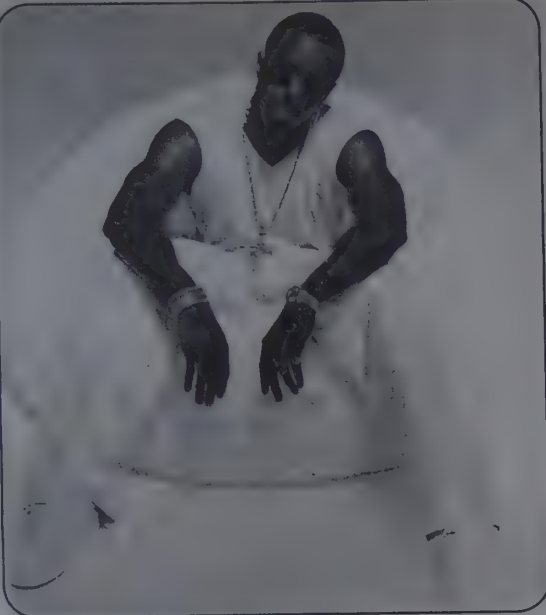
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disc reVUEs



PUFF DADDY FOREVER
(BAD BOY/BMG)

It needs to be said. Puff Daddy has been profiting from the death of the Notorious B.I.G. ever since after that fateful hail of bullets sent the big man onto the pavement. Sean Combs had been a backroom playa who constructed the careers of rappers like LL Cool J and Biggie Smalls. When Biggie died, Puffy released "I'll Remember You" and thus built an empire.

Then he did something really bad. One day, in a temperamental fury, he blasted into a record executive's office and beat him up. The ensuing press and police investigation turned the saint into a sinner in the eyes of the world, and Puffy has been doing damage control ever since. *Forever* is simultaneously an attack on everyone who's ever wronged him, and a testament to his own fortitude. If the track "PE 2000" is any indication, he has become Public Enemy Number One.

The opening track, also called "Forever," is a thunderous roar laced with radio announcements about Biggie's death. Puffy uses the storm as a

backdrop for his denouncement of the media and the suckas and the hustlers who have tried to beat him down. From that point on, Puff surrounds himself with backup singers telling him he's been wronged, and confirming how righteous he is. He even has the gall, on "Do You Like It, Do You Want It," to ask us if we want to "know what it's like to walk in [his] shoes."

Memo to Puff: we don't give a shit. Quit trying to play the martyr, because you're not cut out for that role. We all felt your pain when your friend died, and we saw the sincerity of your tribute. But nobody is going to buy the fact that we should feel sorry for you when the spears and arrows get slung at your ivory tower. A lot of your fans cannot even afford to buy a used car, much less drink a case of Cristal champagne, so how can you expect them to empathize?

All criticisms of Puffy's personality aside, *Forever* is a sonic mess. "Is This the End (Part Two)" poses the question, if this was the end, why is there a second part? The disc jams together a head-spinning assortment of samples,

as though Puffy were trying to piece together the maelstrom of his life. From the sound of things, maybe Puffy should take a vacation.

"Sometimes I don't think you motherfuckers know where I'm coming from," he says at the beginning of "I Hear Voices." Then he proceeds to rap about a life of big money, supermodels and fast cars. Hard knock life, indeed. Later he describes how he started Bad Boy as a mission to "represent for all the niggas," but his words fall flat as he stumbles through an inarticulate jumble of profanity. He even sounds stoned.

Forever is a testament to an ego out of control. There is a fragile soul behind the delusions of grandeur on display in *Forever*, a little man suffering in such a world of hurt that he feels compelled to be louder and meaner than everyone else. But his excesses are so offensive that sympathizing with his emotional exorcism becomes impossible. You believe you are setting an example, Mr. Combs, but here's the 411—you're a pimp, and you're taking everyone for a sucka. ★★ —DAVE JOHNSTON

BARRY WHITE STAYING POWER
(PRIVATE MUSIC/BMG)

Isaac Hayes ruined everything. The poor bastard was so broke that he took a job doing the voice for the Barry White wannabe Chef on everyone's favorite offensive cartoon, *South Park*. Now, as Hayes laughs his ass all the way to the bank, all we can do is laugh our ass off at White.

Staying Power is White back in his element, namely spinning long-winded mid-tempo jams about making love, laying you down by the fire, and so on. Forget logic, forget the fact that things have changed since White provided the soundtrack for many disco sex sessions in the '70s; the more things change, the more White stays the same. It's pathetic, really, to hear a soul legend plod his way through an uninspired collection of meandering numbers. The mischievous wizard behind classics like "You're the First, the Last, My Everything" still has his trademark silky-smooth bass voice, but *Staying Power* lacks the fire that once made White a vocal powerhouse. In fact, there's nothing outstanding about this disc, except the blunders.

For example, White tackles War's

signature track, "Low Rider" and transforms it into an uninteresting parody. The swinging salsa flavor the original has been replaced by a lacklustre thumping rhythm, proving that Hayes's satirical White takeoffs aren't that far from the mark. It sounds like Chef, and it's just as painfully hilarious.

But the laughs come with a twinge of pain when you realize that White is completely serious. It would be nice to welcome White back to the throne as the king of sexy soul, but he's been usurped. By a cartoon cutout. ★★ —DAVE JOHNSTON

TERRA NINE PLANET OF CHOICE
(ASSEMBLAGE/CLAN
ANALOGUE/JOURNEES/OZONE)

What's missing from Terra Nine's *Planet of Choice* is a visual element. *Planet of Choice* is a visual element that would likely be something to behold. The Australian, formerly known as Holy Terra, plays a souped-up electric violin jacked into all manner of electronic devices—all listed in the liner notes. His live shows must keep him busy tweaking and fiddling, but all that hard work has paid off.

Planet of Choice is a decidedly trippy CD, starting off with such an excellent tone that it's difficult to see how Terra Nine's live shows manage to cram the dance floors Down Under like they do. "Tiny" is a cleansing of the palate, with a steady progression of organic rhythms and sampling. In fact, there's a real spirituality in the tracks that's missing from much of today's trance, which has opted for anthems and big bass lines. Not that *Planet of Choice* doesn't have its share of phat tracks—"Progression" and "Sunrise P.D.C." offer a little bang to the buck. ★★★★★ —YURI WUENSCHE

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reVUEs of this week's
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MANSUN

SIX

MANSUN SIX (Epic)

Impressive" is the best adjective I can think of for this release. Mansun has a flowing, polished sound that is eminently listenable. This young quartet has a professional quality that belies their years. While their sound isn't heavy, their lyrics are incisive songs like "Cancer" and "Special/Blown It" contains phrases like "Blew my brains in a tragic flurry of apathy/All my food from a B.P. store when the night kicks in," and "I'm emotionally raped by Jesus," which is set against a hand-clapping spoof of a gospel choir. The satirical insertion of "Dance of the Sugar Plum Fairy" midway through the song "Fall Out" is priceless.

These guys are good. They've got a sound that works well and they have something to say, too—which they do, using intellect and not just attitude. There's grit, spit and shit in their approach to music, and there's nothing contrived about the songs or the style. I like this disc and want to hear more from this band. ★★★★★ —MATT BROMLEY

SONGS FROM THE PENALTY BOX
VOL. 3 (TOOTH AND NAIL)

Over the last couple of years, the punk scene has seen more and more acts bridging the gap between punk and metal, creating a new hybrid of rock music that satisfies hardcore fans and both Slayer and the Sex Pistols.

That new punk/metal sound dominates this latest Tooth and Nail compilation of America's hottest hard-edged acts. While more established punk acts like the Huntingtons (whose names sthick is getting really tired) and dated, bands like Squad Five-O's "Apocalypse No." Blindside's awesome "King of the Closet"—the meanest, nastiest song on this comp—and Forgive Not Lisa's "Nothing But the Heavy" mix punk attitude with heavy guitars, creating a wall-of sound that washes at the same time as it pleases.

Just to think—I remember old Metallica and Dead Kennedys interjects where they would bitch about the clubs in San Francisco being hostile to them because they were "too metal" or "too punk"—and over the twin shall meet. Boy, how times have changed. ★★★★★ —MATT SANDOR

PSYCHEDELIC PSUNDAY TRIP ONE
(SONY)

This compilation bears the dubious honor of being "presented by Q107." Oh, right. A "psychedelic" FM pop station. The inclusion of hippie weirdos like the Guess Who, Donovan and the Bizarre stuff, huh?

Get from their obligatory inclusion of Jefferson Airplane's "White Rabbit." Q107 has an odd notion of what constitutes "psychedelia." Alice Cooper's "Hello Hooray" by Isaac Hayes and "Home From Shift" by the Guess Who.

I really shouldn't be surprised, of course, but I wonder if Q107 still has any staffers who were there at the time. I was only a little kid when the Summer of Love was happening, but even I understand the genre better than the gang down at the Q.

Where, for example, is "Psychotic Reaction" by Positively Thirteen O'Clock? Or "Journey to the Center of Your Mind" by the Amboy Dukes? Or "I Had Too Much to Dream (Last Night)" by the Electric Prunes? Or even "Let's Talk About Girls" by the Chocolate Watch Band? Here's an easy one—where the hell are the Who? Remember them?

What a wasted (no pun intended) opportunity to package some very hard-to-find, word-of-mouth-type music. Where's Lenny Kaye when we really need him? ★★—T.C. SHAW

MOVIE (SLOTH)

Calgary-based Movie has blended a simple but appealing sound that, while it's undeniably cut from the same cloth as a lot of other successful Canadian bands—54-40 and the Tragically Hip's mellow material come to mind—the weave is uniquely their own.

Nick C's vocals, while a little heavy on the reverber, have a soothing timbre and pace reminiscent of Pink Floyd in their heyday. But, lyrically, songs like "Been Thinking" are monotonous, and the songs aren't anything you'd line up to hear at a bar on Saturday night. It's simple acoustic/electric with the pace of a peppy Cowboy junkies tune. The only exceptions are the songs "Hole in My Shoe" and "Hit and Run," which are so manic and out-of-place in comparison to the material on the first half of the disc that I don't understand why they're there at all.

The production quality... well, sucks. The drumwork is tinny and poorly balanced with the guitars, and the overall mix sounds as though they tried to squeeze more than they could out of a shitty four-track master. These guys are beginners, and have a lot to learn about what makes a sound unforgettable, but they obviously enjoy what they're doing. Keep at it, fellas, you'll get there. ★★—MATT BROMLEY

DAYS OF THE NEW 2
(OUTPOST/INTERSCOPE)

Is it bluegrass metal, or is it headbanging hillbilly rock? When Days of the New arrived on the scene a couple of years ago with their brand of heavy rock, they startled listeners with their acoustic arrangements that sounded like Megadeth at a summer camp. The simply named 2 finds the group branching out without succumbing to the trappings of conventional rock... but trying to describe what they've created is as hard as finding the father in a backwoods bayou family.

Although the majority of 2's tracks are acoustic, the group has decided in several places to take advantage of filtered echoes and drum machines, as on the first single, "Enemy." Elsewhere they toy with banjos, strings and bells to striking effect. "Weapon and the Wound" has a rich soundscape supporting the vocals, while "Skeleton Key" is another more esoteric pleasure. It's a pleasant surprise that they should choose to break away from the formula of their debut disc, but all this experimentation is perhaps too bold at times. Don't even ask what the hell is going on during the tenth track. *rises.*

Days of the New are one of a handful of unique hybrids, like Korn or

Mr. Bungle, now breaking into hard rock, but their material won't satisfy anyone simply looking for big dumb riffs to thrash around to. If there are any thoughtful headbangers out there looking to drain their mental slough, 2 could be the pump they need. If they can manage to skip over the swamp gas interludes, that is. ★★ ★★ —DAVE JOHNSTON

SKULL CONTROL DEVIATE BEYOND
ALL MEANS OF CAPTURE
(TOUCH AND GO)

Skull Control rules. The simple, infectious sound of D.B.A.M.O.C. is the same kind of grass-roots reaction to "street-cred-challenged" bands like Yes and Pink Floyd that so-called "punk" was supposedly about back in '77. Since then, of course, garage band rock has once again taken a back seat to technique. Why, even the "Seattle grunge scene" was peppered with the kind of guitarists who keep the publishers of *Guitar Player* magazine sleeping well at night.

Skull Control, however, offers nothing more than drunken musical revels—loud three-minute songs that sound a lot like Vancouver's superb Smugglers. And for all the gracelessness and aggressiveness of their approach, they manage to work bona fide catchy hooks into nearly every tune on the disc. In addition to their nice (if harsh) musical ideas, they build most of the tracks around a serious party-movin' beat—and not even the same beat, either, creating the kind of rhythms that groove like no 2/4 hardcore punk beat can.

Deviate is no candidate for Album of the Year, but it's full of the kind of plain ol' loud-ass rock 'n' roll a lot of us have forgotten how to appreciate. Skull Control aren't pretty, but they sure do rock. Pity is, that may be too simple a concept for some people to grasp. ★★ ★★ —T.C. SHAW

CHRISTINA AGUILERA (RCA/BMG)

Britney Spears? That chick in a plastic bra? Who needs her when you've got the dark horse of teen pop, Christina Aguilera, that saucy Lolita with a genie in her bottle, if you know what I mean.

Somehow, Aguilera has managed to impress this jaded thirtysomething's soul in a way neither Britney nor any of those other mallrats could. Throughout her self-titled debut, Ms. Spears's onetime Mouseketeer colleague displays a rich voice that belies her young age. Forget the chattering, percussive single "Genie in a Bottle"; the real stuff comes after that.

This isn't soul-stirring material, but thanks to Aguilera's raw talent, it's far from unbearable. Truth be told, Aguilera possesses some authentic soul in her delivery. Britney? If *Baby One More Time* is any indication, she sold whatever soul she once had for a perfect midriff.

This isn't a perfect package by any means. While "I Turn to You" avoids turning into sugary mush, songs like "Come On Over" are nothing more than fluff. The arrangements skip lightly along, never beating too hard upon the eardrums, but tend toward the pedestrian. "Reflection," which was previously featured in Disney's chopstick offering *Mulan* is so resolutely inoffensive that it becomes offensive anyway.

This is light, unsophisticated pop music, and it's better than most of the dreck out there. But Aguilera has the voice to propel her into a promising career, provided she leaves the candy to Britney. ★★ ★★ —DAVE JOHNSTON

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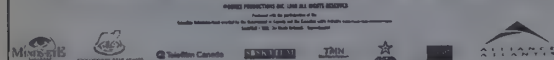
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BY PAUL MATWYCHUK

I've got a picture of Frank Sinatra hanging on the wall over my desk as I write this. It's a black-and-white photo that looks like it was taken some time in the late '50s or early '60s, a tight closeup of Sinatra's face. You can see the lines in his face and there's shadows in his eyes as he gazes downward and to the left, but rather than appearing weak or defeated, he seems almost majestically contemplative. He looks, quite simply, like the essence of everything a real man ought to be.

Frank Sinatra made plenty of musicals during his career (many of them—e.g., *On the Town*, *High Society*, *Guys and Dolls*—classics) but of all the stars from the great era of '40s and '50s MGM musicals, he had the most success playing straight, dramatic roles. When Fred Astaire appeared in *On the Beach* or Gene Kelly tried a dramatic turn in *Inherit the Wind*, it seemed like nothing more than stunt casting; when Sinatra appeared in *The Manchurian Candidate* or *From Here to Eternity*, he had a gravity and a natural screen presence that made you instantly forget all about those sailor-suit dance routines that dotted his past.

The Edmonton Film Society's fall film series, *Sinatra: A Celebration*, offers glimpses of Sinatra from all phases of his acting career: from singing "The Lady Is a Tramp" in *Pal Joey* to fighting Nazis in *Von Ryan's Express*, from the skinny, naive kid of *On the Town* to the hard-bitten writer of *Some Came Running*. Here are the titles they'll be screening over the next few months:



Young At Heart (September 13): Sinatra perfected the persona of the moody, soft-hearted womanizer in films like this 1954 remake of *Four Daughters*. He plays Barney Sloan, a bitter veteran and frustrated singer who takes a room in a house run by a perfect, perky 1950s family—no less a perky '50s icon than Doris Day appears as one of the daughters. The film contains Sinatra's performance of Johnny Mercer and Harold Arlen's peerless saloon ballad "One For My Baby (And One More for the Road)," and Sinatra fills the song with such a subtext of hurt and loss that it's like seeing a smaller movie unfold within the larger one.

On the Town (September 20): Perhaps the most joyous musical of all time is this 1949 evocation of late-'40s Manhattan by Leonard Bernstein, Betty Comden and Adolph Green, when New York, New York really was a helluva town. Sinatra, Gene Kelly and Jules Munshin are three sailors on a 24-hour shore leave in New York City, and before

the day is out, Kelly gets paired up with Vera-Ellen, Munshin attracts sexy paleontologist Ann Miller (lucky dog), and Sinatra, playing the most unworldly of the three, finally succumbs to the charms of a brassy taxi driver (future *Laverne and Shirley* regular Betty Garrett). Sinatra's top-of-the-Empire-State-Building love song to Garrett ("You're awful... awful nice to look at") is especially charming.



The Joker Is Wild (October 4): Martin Scorsese has frequently expressed his admiration for this 1957 noir-

tinged biopic of nightclub performer Joe E. Lewis, who started out as a singer but reinvented himself as a comedian after he ran afoul of the Mob and had his throat cut. "All the Way" won an Oscar for best song for Sinatra's favourite songwriters, Jimmy Van Heusen and Sammy Cahn, whose snappy, carefree compositions—"Call Me Irresponsible" and "Come Fly With Me" among them—played a key role in shaping the Sinatra persona.



The Tender Trap (October 18): Cahn and Van Heusen wrote the title tune for this 1955 movie, too, which Sinatra memorably performs in the film's opening while walking towards the camera from way in the distance—it's like something Sergio Leone would have come up with if he was ever assigned to direct a musical. The movie's not actually a musical, though, just a comedy; the plot is a bit of "grass is greener" nonsense about a playboy (Sinatra) and a married man (David Wayne) who envy each other's lifestyles. Debbie Reynolds and Celeste Holm co-star, and it's a breezy bit of widescreen fun.



The Manchurian Candidate (November 1): One of the smartest, funniest, strangest political thrillers ever made, and must viewing for any self-respecting film buff, Sinatra is

part of a team of Korean War soldiers captured by the enemy, brainwashed and made pawns in an elaborate plot to overthrow the American government. With a hilarious, diabolical performance by Angela Lansbury, a hilarious moment when a liberal politician is shot in his kitchen and appears to bleed milk instead of blood, and a legendary meet-cute scene between Sinatra and Janet Leigh featuring dialogue so bizarre that people are still debating what it means. George Axelrod's script, Richard Condon's prophetic



Pal Joey (November 8): Gene Kelly became a star playing John O'Hara's musical antihero on Broadway; unfortunately, the script was softened a great deal for the 1957 movie version—Sinatra would have been perfect for the part as it was written, a heel with grubby dreams of running a successful nightclub. As good as it should have been, but Rita Hayworth and Kim Novak are on hand to play the two "mice" in Sinatra's life and Rodgers and Hart songs can't be beat: "Bewitched" and "There's a Small Hotel" and the underrated "I Could Write a Book."

Some Came Running (November 15): Now that you have the chance, make sure you see this movie on the big screen instead of renting it on video. This is one of the most beautifully shot and expertly composed widescreen movies of all time, with a brilliantly executed carnival sequence standing as a particular high point. Vincente Minnelli—best known for his musicals, but an expert director of melodramas as well—cast Sinatra as a writer who returns to his small hometown after WWII and recoils from the hypocrisy he discovers there. Based on the book by James Jones, whose *From Here to Eternity* gave Sinatra the role that saved his career.

Von Ryan's Express (November 22): My favourite 1960s big-budget WWII action epic is the Clint Eastwood/Richard Burton Nazi shooting-gallery pic *Where Eagles Dare*, but *Von Ryan's Express* is right up there too. Sinatra plays a POW who contrives an escape from his Italian captors that involves a wild train ride, a not-terribly-convincing masquerade as a German officer and a lot of arguments with stuffy British officer and fellow captive Trek Howard.

Each film in the EFS series will be preceded by selected footage of Sinatra musical numbers from his lesser-known films and TV appearances. Meanwhile, a display of Sinatra album covers adorns the Provincial Museum lobby. Ring-ding-ding! ●

Sinatra: A Celebration
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She's the best in the West

Canadian actress
wanted *Something
More*

By KEN EISNER

You can forgive Chandra West for feeling a bit hazy about her experiences during the filming of the relationship comedy *Something More*. The film was made more than two years ago in that culture capital called Regina, and she's been damn busy since then. Also, she has yet to see a finished print of the flick.

What she does remember is the sense of exceptional camaraderie that went into making the ensemble piece, which features about a dozen speaking parts for comically adept actors in their 20s, and was directed by Saskatchewan's Rob King (who runs Regina's Minds Eye Pictures with hotshot producer Kevin Delvalt).

"It was the first romantic comedy I've ever done," says West on the phone from Toronto. The film, which finds her handily sparring with a charming slacker played by *Party of Five*'s Michael Goorjian, was a nice change from the tough chicks, wicked sexpots, and anguished girlfriends she had previously played.

La-la leads to Canada

Born in Edmonton, West—who's still barely on what Hollywood considers the safe side of 30—spent her early childhood in Victoria and Vancouver, and moved to the Toronto area for her teen years. About four years ago, she relocated to Los Angeles, did the agent thing, and hasn't stopped working since—in Canada. "Since moving south, I've shot just about everywhere in this country."

As a girl, West took ballet lessons for 10 years and then went on to theatre school, but dropped out to take a part in Manitoba Gail Singer's debut feature, *True Confections*. Recent work has included TV movies such as *Into the Arms of Danger*, shot in Vancouver, and *The Waiting Game*, made in Halifax, as well as a Toronto-based indie feature called *The Perfect Son*, also starring Colm Feore and David Abbott.

She's guested on numerous



Saskatchewan film looks for *Something More*

Canadian-shot TV shows, such as *Viper* and *Road to Avonlea*, and down in California, the tall, lanky blonde has also had featured roles in several series pilots—with a recitation of titles leading to silence on both ends of the line. "Pilots," she finally sighs. "Everyone pins their hopes on them, but if you do a pilot that doesn't go, you might as well not have done it at all."

comedy
preVUE

Tattoo be or
not
tattoo be

A movie, of course, carries its own context—not that an actor always knows that much about it. "It's ironic, I guess," says West. "I actually auditioned for this film in L.A. It was just the normal procedure: my agent gave me the script, I liked it, and they put me on tape in Los Angeles. I hadn't met Rob or anyone else connected with the film. But it turned out to be such a pure pleas-

ure to work with everyone—the guys were just hysterically funny, every day. In my little career thus far, it certainly ranks as the funnest experience I've had on a set anywhere."

Sure, but she almost gave the film's makeup people a fit, thanks to a little rose tattoo on her left shoulder blade. "Well, it wasn't originally supposed to be part of the character, but it was such a huge pain in the ass to cover it, they finally said, 'Oh, let's leave it.' More recently, I did a CBC period drama called *Revenge of the Land*—it should be coming to TV this fall—and obviously we had to cover it for that one, which is set in the 1800s. What can I say? Most of the time I put my career first, but I guess there are days when I'm just not thinking!"

Something More
Starring Chandra West and Michael
Goorjian • Directed by Rob King •
Opens Fri, Sept. 10

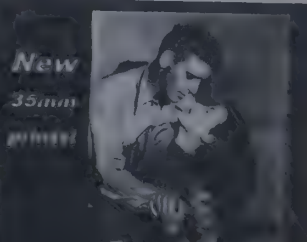


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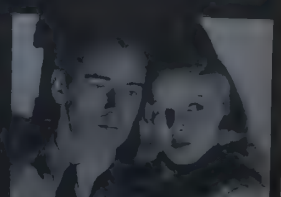
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Hasta la Buena Vista, baby!

Wim's got a winner

By KEN EISNER

A's killer guitarist and world-music purveyor Ry Cooder says in this terrific musical documentary, "You never know what people are going to like." And why he was as shocked as anybody when the Buena Vista Social Club—the old Cubans he recruited in 1996 for a disc also named *Buena Vista Social Club*—turned out to be bigger than advertised.

The musicians, who ranged in age from 50 to 90, were all survivors of the Havana scene from before Castro's revolution. Most were blind and had seldom, if ever, met with one another. Named

after a little house where salsaleros jammed in the '40s and '50s, the ad hoc outfit was essentially a revival of a "bizarre band" from the '60s that never existed," according to Cooder's grown son, Joachim, who plays drums with his dad and the rest.

For a fantasy group, these guys are pretty damn real. And their heat, whether they're hanging out in Havana or performing for packed houses in Amsterdam and New York City, is well captured by Wim Wenders, a German director (*Wings of Desire*) better known for his languid mysticism than for highly specific cultural explorations like this. Shot last year in surprisingly rich-looking digital video, the movie cuts between amazingly well-recorded

concerts (I was startled, for instance, by the voices of people sitting in the balcony of Carnegie Hall), loose rehearsals and exciting recording sessions—particularly with the smooth-voiced Ibrahim Ferrer, a crooner, now 72, who was shining shoes when Cooder found him.

Havana have-nots

Others who stand out, both on the bandstand and in walking tours of Havana's poorer neighbourhoods (during which they elaborate on their mostly rural childhoods and early musical adventures), include soulful singer-guitarist Compay Segundo, now 92, who can still

documentary
preVUE

ry cooder ibráhim ferrer rubén gonzález eliades ochoa omara portuondo compay segundo

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directed by wim wenders



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TARZAN
(Ultra Stereo) Daily 11:10 a.m. 1:15 3:20 5:35 7:50 9:45 a.m.

TRIS SAT only 11:40 p.m.

THE MATRIX
(Ultra Stereo) violent scenes Daily 1:00 4:00 6:50 9:40

MIDNIGHT TRIS SAT 12:35 p.m.

WILD WEST
(DTS Digital) profane language throughout 11:00 a.m. 1:15 3:30 5:45 8:00 10:15

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Buena Vista...

Continued from page 37

bang out an impossibly swinging tune on his seven-string instrument; elfin pianist Rubén González (80), who routinely throws tango, ragtime, and Chopin into his jazzy, syncopated chording; Orlando "Cachaíto" López (66), classically trained bass wizard and the nephew of the salsa pioneer Cachao; and the baby of the group, Eliades Ochoa (53). With his cowboy hat, tiny white goatee and homemade nine-string guitar, Ochoa provides the easy-loping country heart of the Club.

The threadbare nature of their fast-decaying town is in stark contrast to the propaganda that's everywhere—making a sign that reads "This Revolution Is Eternal!" more threat than promise. Indeed, once the veterans (who all remember when life on the island was even worse) finally hit New York City, they wander around like awestruck grade-schoolers let loose on their first big field trip. But back on stage, there's no doubting their

Ry Cooder (right) makes a *Buena Vista Social* call

authority. In fact, if you don't get anything else out of the delightful *Buena Vista Social Club*, you'll come away (humming) with the idea that youth may be our most overrated commodity. ●

Buena Vista Social Club
Directed by Wim Wenders •
Starring Ry Cooder •
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Film Notes

Catholic says flick is sick

HOLLYWOOD—It's not unusual to hear a group of conservative Bible thumpers calling for a ban on some kind of art—whether it be a novel, film or gallery exhibition—without actually having seen or read the disputed piece. But the American Catholic League may go down as the first right-wing group in history to be up in arms over a movie trailer.

The new horror film *Stigmata* (which stars Patricia Arquette in the role of a woman who could be the second coming) is scheduled to be released this week, and Catholic League president William Donohue has already given the film a thumbs-down based simply on its trailer.

Donohue called the movie "a vehicle for making a political attack on the Catholic church" and urged his fellow Catholics to boycott the film. (Too bad the CBC doesn't air *Father Ted* anymore.)

"The good news is that there exists a small audience for such an exploitative film," Donohue said, "and all the hype and technical effects in the world can do nothing to redeem this bomb of a movie." — STEVEN SANDLER

a MINUTE at the MOVIES by Todd James

Outside Providence Peter and Bobby Farrelly have become synonymous with big-money gross-out humour ever since *Dumb and Dumber* and *There's Something About Mary* exploded at the box office. Credit the brothers' latest script for, if not exactly cleaning up their act, then at least showing that there's some real-life emotion and even a brain or two lurking behind all the toilet jokes. Shawn Hatosy plays Dunphy, a dead-end kid in 1970s Rhode Island whose father (Alec Baldwin) sends him to prep school after a run-in with the law. Dunphy leaves his hard-partying friends, his wheelchair-bound brother

and his three-legged dog for the rigid world of Cornwall Academy. From here on in, the film plays a little like *National Lampoon's Animal House* with the heartless headmaster, drug use, frat-house pranks, of course, love, as Dunphy falls for a pretty student at Cornwall Academy. It's the father-son relationship that lifts this picture above the usual teen coming-of-age farce. Hatosy has never been better, and scenes with the talented Hatosy are genuine and heartwarming. Farrellys haven't exactly gone overboard with the bawdy gags, but often to the detriment of the film. The '70s soundtrack alone is the price of admission, but with a little caution: it may induce fainting. ★★



The Muse One of the funniest men on the planet is standing in the shadow of a turned writer, director and actor Albert Brooks; his pictures are never box-office blockbusters, but perhaps the presence of Sharon Stone will attract audiences to this acerbic and wickedly witty comedy. Brooks plays a Hollywood screenwriter who has lost his creative edge; in desperation, he hires Sarah (Stone), who is to be a literal muse, one of nine daughters of the Greek god Zeus, whose sole purpose is to inspire creativity in others... provided she's properly pampered and has every one of her expensive whims satisfied. The movie does an outstanding job of lampooning Hollywood, from the sleazy producers and unscrupulous agent, to the big names in front of and behind the cameras—Martin Scorsese and James Cameron are among the famous directors who turn in amusing cameos playing themselves. Brooks's fans will enjoy his many laugh-out-loud one-liners, but will be surprised by Sharon Stone's comic talents. The onetime screen goddess may have a new career ahead of her in comedies; her work in service to this whip-smart script inspires nothing but laughs. ★★★★★

Todd James can be heard daily on Mix 96 FM and hosts A Minute at the Movies on ITV News Thursdays at 5:30 p.m. ●

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Touched by an easel

Wadsley's art isn't as painful as it looks

BY DANIELLE ZYP

Helena Wadsley chooses her words very carefully when she talks about her current exhibition, *Touched*. She is a female, not necessarily feminist, painter with academic training in a field that is historically male-dominated. *Touched* began as her Master's thesis, which she finished in 1998 before embarking on a year of teaching.

Through a series of realistic self-portraits, Wadsley examines physical sensations. "It started with 'Push, Pull, Pinch,'" she says. "There's seven of them. I was trying to just make work about sensation that you felt it physically before you think about it. That was my attempt at bypassing the intellectual without negating it. I thought pain was the easiest way to gain sympathy, so that's where it started."

The small, intimate works that start this series show close-ups of Wadsley's body being squeezed and manipulated by her hands or other objects such as a fork or wire-cutters. "One's instinctive reaction to her images is to grimace when let out a sympathetic cry of pain."

Wadsley offers assurances that, in fact, she was not in any particular pain while she created the series; although the work is autobiographical, she says her main aim was to explore the nature of pre-reflective bodily reactions. Partly through the experiment, she found out she was pregnant, but in *Touched*, she positions her body so you can't tell that's the case. All viewer sees are close-ups of Wadsley's hands and face as she plays with a huge lump of bread dough.

Being pregnant presented new problems for Wadsley as she struggled to find a way for her images to



break through patriarchal attitudes toward the depiction of the female form. "Representing the body and being a woman is tough," she says, "especially representing her own body, and the readings that are given about objectification and the history of painting and that being a limitation that's imposed on women because of the patriarchal history of painting. So to make the decision to paint and to paint my own body—there's all the things that go with that: narcissism, masochism, objectification, the voyeuristic gaze. How can you represent yourself without falling into that? Not to represent it would be to believe in that ideology and therefore limit yourself. The reason these images are all so small is because I edited them, because I didn't want to fall into that kind of 'celebration of fertility' thing because that's idealized and clichéd."

D'oh!

Wadsley finally broke away from her usual cropped views of the body and

created "Embrace," a large-scale full-figure portrait of herself hugging a large piece of bread dough. Why bread dough (besides the fact that "pain" is the French word for "bread")? Wadsley says she had no intention of making the standard allusions to traditional women's work. "It's this curious substance that's not readily recognizable," Wadsley says. "People have read it as different things: some people said chicken fat or a stand-in for the baby. For me it was more about this private ritual of just enjoying the sensation of bread dough against my skin."

In the final piece of the series, Wadsley is shown wrapped in a silk sari. It's the only image that reveals her pregnancy, and yet she remains covered as she gazes directly at the viewer. "Maybe part of the process in this was trying to learn about my own body," Wadsley says. "It's not a celebration of fertility but a celebration of sensation." ☉

Touched

By Helena Wadsley • Harcourt House Gallery • 3rd Floor, 10215-112 St • 426-4180

we're doing it," Anderson replies, going along with the conceit, "but every year you forget what it was like to do it the year before. You're always rolling the dice and wondering if this time it'll all collapse and go to hell."

Disaster seems unlikely, though, given the fact that damn near every funny person and talented actor in Edmonton will be making appearances sometime during the weekend—Dana Andersen, Davina Stewart, Stephanie Wolfe, David Belke, Jeff Haslam, Tom Edwards and a dizzying number of guest actors too, from Andrea House to Darrin Hagen to

John Kirkpatrick to Christopher Caddock. Mark Meer, as usual, will be onstage for as much of the weekend as possible. Sadly, however, *Soap-a-Thon* mainstay Patti Stiles is in Australia this year and can't attend, but according to Anderson, she's promised to sit up for the 53 hours anyway as a gesture of solidarity.

Backstage at a *Soap-a-Thon* has grown to become the theatre community's social event of the year—not much of a feat, considering the only real competition is the gulag-like Fringe

SEE NEXT PAGE

Theatre Notes

by PAUL MATWYCHUK

Young and scriptless

Annual Die-Nasty Soap-a-Thon • Strathcona Theatre • Fri-Sun, Sept 10-12. This year's Die-Nasty Soap-a-Thon is a staggering 53-hour-long production of continuous improvised comedy—set in a Brundley-like city called StrathVegas that combines the best of Old Strathcona with the best of Vegas. Ever on the lookout for a good read-in to a story, I asked about the show. Anderson (who is co-directing Soap-a-Thon along with Stewart and Haslam) says both men will be occasionally directed by guest directors like Ron Strathcona, David Belke, Jeff Haslam and John Hudson (if the event was a high-stakes gamble itself, well, this is the seventh year

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ART OF THE BOOK '98 Celebrating the 15th Anniversary of the Canadian Bookbinders and Book Artists Guild. A wide variety of work reflecting the overlapping elements of the book arts. Until Sept. 11. *SELECTIONS FROM CAN-IRON:* A juried show from the Canadian Blacksmithing Conference. Sept. 18-Oct. 30.

THE ARTS BARN 10330-84 Ave., 492-1008. *ALLUSIONS TO GRANDPARENT* Sculpture by Andrew French. Sept. 17-28. Opening reception: Fri, Sept. 17, 7 pm-2 am.

THE ARTISTS MARKETPLACE Westmount Shopping Centre, 111 Ave. Crest Rd., 908-0320. Local artists work daily. Featuring abstract works by Ryan Edgar. Sept. 11-29.

BUGARA/KMET GALLERIES 12310 Jasper Ave., 482-2854. Sheila Luck: new abstract paintings. Sept. 18-29. Meet the artist, opening reception: Sept. 18, 2-4 pm.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527-91 St., 461-3427. *VITALITY* Featuring Jacques Rioux photographs, Shoko Cesar-drawings, Gilse Lavioie-pastels and watercolours; Louise Piquette-sculptures and pottery. Opening reception: Sept. 10, 10:30-30 pm artists in attendance. Sept. 10-24.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6222. *CROSSING THE BORDERS* Until Oct. 11. *TOM THOMSON AND THE ORIGINAL SEVEN* Featuring works from the EAG Collection. Until summer 2000. *URBAN/SUBURBAN* Discover the dual nature of urban and suburban spaces. The photographs in this exhibition span the decades from the 1930s to the present, mapping out shifting landscapes of urban centres and suburban communities, and the pleasures and perils that exist within both. Until Oct. 11. *DO NOT DISTURB: THE IMAGE OF ANXIETY* Works from the EAG collection including recent acquisitions by Douglas Walker, Eli Langer and John Scott. Until Jan. 9, 2000.

JOHN HARRIS (1924); JACKSON; JASPER AND ROBSON 1924: Harris and Jackson explored the landscape, travelling on foot to Maligne Canyon, Maligne Lake, Tonquin Valley, Athabasca Valley, Mount Edith Cavell, Mount Robson. This exhibition brings together paintings, drawings, photographs and archival material that document Harris and Jackson's time in Jasper. Until Jan. 16, 2000. *MODEL HOMES: EXPLORATIONS IN ALTERNATE LIVING* Contemporary Canadian and international artists look at artistic solutions for the problems of 21st century living. Sept. 11-Nov. 7, 2000. *THE KITCHEN: ELEANOR LAZARE: QUINTANA ROO:* Photo-based works. Lazare examines the themes of travel and tourism, memory and expectation and the inevitable processes of change and transformation that take place over time. Sept. 11-Nov. 7, 2000. *CONTEMPORARY ART ISSUES READING GROUP:* An ongoing forum for the discussion of ideas, trends and movements that have shaped contemporary art in Edmonton and abroad. Selected readings complement themes and issues being explored in current EAG exhibitions. Every second THU, starting Sept. 9, 7-9 pm.

OPENING CELEBRATION OF EARLY FALL EXHIBITIONS: Harris/Jackson; Jasper and Robson 1924; Model Homes: Explorations in Alternate Living; and Eleanor Lazare: Quintana Roo. Fri, Sept. 10, 7 pm. *SEISMIC SUNDAY:* SUN 12: (1 pm): *At Home in the Future-A Family Fun Workshop:* Dawn McLean. (2 pm): *Philosophy or Camping?* A lively Debate: Lisa Christensen & Christopher Jackson. (3 pm): *Model Homes-Curator's Tour:* Catherine Crowston.

FAB GALLERY 1-1 Fine Arts Bldg., U of A, 112 St., 89 Ave., 492-3081. *MIDNIGHT ARTISTS:* Sculptures by Ryan McCourt. Sept. 14-26. Opening reception: THU, Sept. 16, 7-10 pm.

GALLERY 124 10240-124 St., 488-4575. *TUE SAT 1-5 pm*, SUN 11-3 pm. *HERO AND BEAUTY:* Paintings by Garrett Gunderson. Sept. 11-29. Opening reception: SAT, Sept. 11, 2-4 pm.

LATITUDE 53 10137-104 St., 423-5353. *SHINY* Works by Shelley Ouellet, Angus Wyatt, Clint Wilson, Anthony Pavic and Paul Morrison. Curated by David Laffrere. Based on the notion that consumer culture has assimilated the visual codes that render aesthetic gestures visible which are in turn incorporated into the media, not everything that shines is gold. Sept. 16-Oct. 15.

THE LOOK 2824 Calgary Trail, 436-1400. *FANTASTIC FALL FAVOURITES* Local art and sculptures by Claudia Garneau, Thomas Love, Nicole Morgan, Neeta Koucha, Frank Haddock. Until Oct. 28. Meet the artist reception, Fri, Sept. 16 & SAT, Sept. 17, 5:30-9 pm.

MC MULLEN GALLERY U of A Hospital, 8440-112 St. MON-FRI 10-8 SAT-SUN 1-4 pm. *THE WORLD AROUND ME* Inuit art from the University of Lethbridge art collection. Until Nov. 7. *INUIT ART: SPEAKER OF THE NORTH:* Talk by Curator Samantha Archibald. THU, Sept. 16, 7 pm. *EVERY WED (1-5 pm):* Everything you wanted to know about Inuit art. Lenore Stoneberg. *EVERY WED, 2 pm:* Story Time Tales and eadings with a host. *EVERY THU, 1-5 pm:* Dr. D. in Studio: Art in Residence: Inung Harrison and Darlene Reid: Create your own Masterpiece in soapstone or acrylic.

SNAPE 10137-104 St., 423-1492. *THE TERRITORY OF LIGHT:* Ten Remembered Places: recent work by Derek Besant. Sept. 16-Oct. 16.

SUGAR BOWL 10922-88 Ave. *WHITE BREED* New works by Jeff Sylvester. Sept. 12-Nov. 13. Opening reception: SUN, Sept. 12, 1-11 pm.

WEST END 12308 Jasper Ave. 488-4892. *TUE-SAT 10-5: LANDSCAPE RECOLLECTIONS:* Paul Chester. A unique view of the natural world—image and frame create a contemporary variation of the traditional landscape. Sept. 1 Oct. 1. Opening reception: SAT, Sept. 18, 2-4 pm.

ART BEAT GALLERY & FRAME #8 Mission Ave., St. Albert, 459-3679. *Acrylics by Michael Robert Goulet-muralist. New works, dye on rice paper and collages by Laura Watmough. Monotype prints by Britta Seaward and works by Fran Heath.*

DOUGLAS IDELL GALLERY 10332-124 St., 488-4444. *Waves by Canadian and International artists: Thomas, Dorothy, Keesen, Vivian, Paul, and others. Suburban: David, Susan and others.*

EDMONTON GALLERY CONTINUING CARE CENTRE 11111 Wing Ave., 930-5611. *Ext. 6475. *Rising Corridor, Main Level: ART LIFE: Selected work from the collection of the Alberta Foundation for the Arts. Until Sept. 28.*

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. *Bibi Clement: wood fired ceramics & Robert von Eschen: recent oil paintings. Until Sept. 18.*

FAREWAY TRADING CO. 12403 Stony Plain Rd., 488-9252. *THE EXOTIC & UNAC-CUSTOMED:* Featuring Primitive art from Iran, India, Mali, Peru, and others. *War chests, artifacts, museum pieces and more. Mon-Sat, 10 am-6 pm.*

THE FRINGE GALLERY BSMT., 10516 Whyte Ave., 432-0240. **GROUP SHOW.* Until Sept. 20.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. *Group exhibition, gallery artists.*

GIORDANO GALLERY 208 Empire Bldg., 10080 Jasper Ave., 429-5066. *Wed. & Sat. 11 am-5 pm or by appointment.*

GREY NUNS COMMUNITY HOSPITAL HEALTH CENTRE 1100 Youville Dr. W., O Level, 930-5611. *Ext. 6475. GERMAN VILLAGES:* Until Sept. 21.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **TOUCHED:* Paintings by Helena Wadsley. About the experience of the body—what it means to live in the body, have experiences written on the body. **FRONT ROOM: MORE PIN-UPS:* Drawings by Tessa Nunn, studies in the figure—unfinished and unconsidered. Until Oct. 2.

IMI GALLERY 10822 Whyte Ave., 433-7834. *RURAL LIFE OF YESTERYEAR:* Water colours by Jim Cupido. Until Sept. 13.

KAMENKA GALLERY 5718-104 St., 944-9497. *A SUMMER MIX:* Originals by Willie Wong, Edwen Tut, Kee T. Wong, Roybal, David Lee & posters & prints by Betsman, Lyman, Vivian Thierfelder, Jennifer Annesley, Johannus Boots, Lo Hing Kwok, Romero Britto.

MANIFESTO-A CULTURE COUNTER 10043-102 St., 423-7901. *99 NEW FANS:* Work by Allen Ball. Until Sept. 10. **ICONO-PLASTIC:* the art of Les Peterson. Until Sept. 10.

MAZZUCA 812007-104 St., 414-0432. **Gallery Artists: Paul Cochrane, Ruby Gidding, Neil McClelland, Helena Ball, K.C. van Tassel.*

MISERICORDIA COMMUNITY HOSPITAL & HEALTH CENTRE 16940 87 Ave., 930-5611. *Ext. 6475. *NW CORRIDOR: REFLECTIONS:* Recent mixed media works by Mythe Keesenberger. Until Sept. 22. **DAYWARD CORRIDOR: OBJECT RELATIONS:* Recent paintings by Elizabeth Ginn. Until Sept. 27.

PROFILES GALLERY 110 Grandin Park Plaza, 22 St. Winston Churchill Ave., St. Albert, 460-4310. **PATHS ENTWINED-THREE EDMONTON ARTISTS:* Works by Diane James, Edwina Wall hangings, Jean Connor-woven baskets, Sophia Shaw-mixed media monographs. Until Oct. 2.

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SEE NEXT PAGE



Kites are so efficiently designed, so functional and so just plain active that it's easy to forget they're works of art as well. This Sunday, September 12 is Kite Day, during which both the functional and the beautiful aspects of kitemaking will be emphasized at Hawrelak Park as kite fanciers from across the city will send their oeuvres aloft—and hopefully steer clear of those pesky kite-eating trees.

ARTSWeekly

Continued from previous page

& Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. New works in oil by Rob von Eschen, Audrey Pfannmuller and George Schwindt; works in acrylic by Steve Mitts, David Seghers, Elaine Tweedy, John Freeman & Angela Grootelaar. Water colours by Sigrid Behrens, Eva Bartel, Barb Brooks, and new works in mixed media by Jean Tait. Artworks in glass, soapstone & antler. •Oxford Tower, 10235-101 St. Oil & acrylics by Eric Butterworth. •Westin Hotel, The Pradera, 10135-100 St. Pastels by Audrey Pfannmuller. •The Hotel McDonald, The Harvest Room: Acrylics by Steve Mitts.

SCOTT GALLERY 10411-124 St., 488-3619. A selection of recent works by gallery artists including Dick Der, Gerald Faulder, Louise Kirouac, Doug Haynes and Jacques Poirier. Until Sept. 16.

SNOWBIRD GALLERY 8770-170 St., WEM, 444-1024. Ongoing exhibits by Yardley-Jones, Jean Healey, Gregg Johnson. Sculptures by Inung. Pottery by Blackmore Studios & Noburo Kubo. Portraiture by Mark Anthony.

SOCIETY OF WESTERN CANADIAN ARTISTS Manulife Place, 10180-101 St., 476-8552. A juried exhibition and sale of work. Until Sept. 22.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. Mon-Sat 10 am-5:30 pm. Works by Audrey Pfannmuller, Jean Elizabeth Tait, Ken Brown, Cindy Barratt, Linda Wadley.

STONY PLAIN MULTICULTURAL HERITAGE CENTRE •GENERATIONS GALLERY: Acrylic paintings by Andrew Raszewski; Clay works by Katrina Chaytor-Rozman. Until Sept. 20. •GALLERY DINING ROOM: Photographs by Conny Schuster. Until Sept. 13. •Photography by Anne S. Gartner. Sept. 14-Oct. 11.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. Works by Nancy Corrigan. Until Sept. 29.

STUDIO #2 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Open Mon-Wed, Fri-Sat: 10-6; Thu 10-8. Closed Sun. •SILENT BUILDINGS: Water colours by Ian Sheldon evoke the untold stories of our heritage and of our former intimacy with the land. Also Celtic jewelry by Des Nobels of Digby Island. Until Oct. 27.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK plaza.v-wave.com/gilani/art/kirsten.htm. Sculptures by artist Kristen Zuk.

DALE NIGEL GOBLE ON-LINE www.telusplanet.net/public/dng23/dng.htm

SANDEA & THE VISIONS GROUP OF ARTISTS members.home.net/sandea/Index.htm. Formerly members of Eagle One Gallery in Edmonton.

SURREAL & FANTASY OIL PAINTING ON-LINE COSMIC HORIZONS www.geocities.com/Soho/Gallery/6298.

Theatre

Theatre Notes

Continued from previous page

signup lineup. "It's like the greatest slumber party of your life," says Anderson. "There are people sleeping on mattresses, others putting on hats and costumes and going, 'Look at me! Look at me!' Some are in the kitchen eating, some are out in the alley smoking... It's a weekend where we just say, 'Let's play with all our brilliant friends and be nutty with them.'"

As always, the *Soap-a-Than* will be livening up those groggy early-morning hours with a variety of theme events. Saturday from 6 to 8 a.m. is the Hour of Gratuitous Nudity, Sunday from 2 to 4 p.m. is the Family Hour (Road to Avonlea-style lesson-learning) and Sunday from 4 to 6 a.m. is the Hour of Forbidden Improv Characters, during which the performers have free rein to become aliens, vampires and megalomaniacs. "It's less about laughing at lesser improvisers, though," explains Anderson, "than it is about pleasing the improv gods and having fun getting all those bad habits out of our systems."

Soap-a-Than audiences have grown steadily over the years to the point where, Anderson says, attendance last year never dipped below 30, even in the middle of the night. That doesn't mean they're necessarily alert, though; Anderson describes a late-night scene from a past *Soap-a-Than* when Ron Pederson looked out into the crowd during a particularly hilarious bit and saw that everyone was fast asleep.

A final enticement: Anderson says that, unlike previous years, the set has been designed so that the Die-Nasty Orchestra doesn't break building codes and block the fire exits.

Merrily we read along

This item has nothing to do with local theatre, but hey, I have space to fill. I visited my sister in Philadelphia last weekend (sole theatre-related activity: going to New York, seeing Blue Man Group and getting roped into being the couple who gets mocked for arriving late 15 minutes into the show) and during the plane ride back home, I had the chance to read Meryl Secrest's excellent 1998 biography *Stephen Sondheim: A Life* (491 pp. \$22.95), which has been newly issued in paperback from Delta Books. (On the plane ride there, I read Philip Hoare's biography of Noel Coward—aren't it the theatre nerd?—and in fact, Coward makes a cameo appearance in the Sondheim book, attending the opening night of *West Side Story* in London and remarking to *Sunday Times* drama critic Harold Hobson, "Harold, that was great theatre we've had tonight, wasn't it?" Hobson, by the way, disagreed.)

Sondheim's fans tend to be pretty rabid in their devotion, and I've certainly devoured everything I've been able to get my hands on about the man, whose status as the most daring, most accomplished Broadway songwriter of all time seems just about indisputable. (His shows include *Company*, *Follies*, *Sweeney Todd*, *Sunday in the Park with George* and *Into the*

Woods.) Still, Secret—whose extensive, revealing interviews with Sondheim are the backbone of the book—provides all sorts of fresh information about his work and his life. The most shocking details concern his monstrous mother, Foxy, who developed a quasi-sexual dependence on young Stephen shortly after he was born and married another man. She talks about Sondheim's (but avoids seeming prurient, although her attempts to do so are his subconscious afterthoughts more like idle woolgathering than psychoanalysis).

Sondheim's work has often been criticized as being brittle and heartless and inaccessible, and the adjectives have often been applied to the man as well. And true. Secrest relates several anecdotes about his quick temper, especially when faced with criticism of his work. But we also get glimpses of Sondheim's tender side—time and time again, we catch him bursting into tears upon receiving unexpected words of kindness or while watching particularly poignant moments from his musicals.

Sondheim's most moving moment, "Being Alive" from *Company*, "Take Me to the World" from *Evening, Rose*, "Finishing the Hat" from *Sunday in the Park with George*—express the desire to break out of an emotional cocoon and explore the lovely world outside. That's the Sondheim we capture in her book: a genius with a sort of friends, but whose most intimate feelings only come out in his work. ☺

DISHWeekly

LEGEND	
\$	Up to \$10 per*
\$\$	10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. \$

Ber-zerk (8128-103 St., 431-9864) Bigger scoops & low prices = A Big Hit!

Le Brasserie (10332 Whyte Ave., 434-6597) The freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Hemp Café (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (14981-Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas.

Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough).

BISTROS

Bistro Praha (10168-100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$

Bridges (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself. \$\$\$

Cafe Select (10016-106 St., 423-0419) Offering lunch, dinner and late

night dining in a relaxed atmosphere for over 14 years.

Cafe De Vie (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$\$

Carole's Cafe & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$\$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. "It's all in the name".

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$

Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

Sweetwater Cafe (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes. *Reservations: \$\$\$*

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. \$

Taps Brewpub & Eatery (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass).

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte,

Quick Bites

Flora Corazza and Patrizio Sarchielli have recently opened Via Vai in West End. This is a beautiful appointed 80-ish seat dining room designed by the owners in the San Francisco style. The menu is also very progressive, with appetizers such as rustic large lettuce with New Zealand mussels, organic cherry tomatoes, basil and Italian black olives, along with man o' war like their duo of rabbit and quail grilled portobello mushrooms and polenta with an infusion of corn vinegar demiglace. Chelsi Cleve and David Mantella offer after your first two courses and allow pastry chefs Linda Tran and Ruth Ann Horner to finish your meal with their beautiful desserts. Via is located at 9977-178 St. The phone number is 486-5802. Via is open for dinner Monday to Sunday.

Via Vai owners Corazza and Sarchielli to sold their popular Pan & Vino restaurant in St. Albert to concentrate on their new venture, Pan & Vino is currently undergoing renovations before it reopens under new ownership. We'll keep you posted.

Another recent opening is Savannah in the Crestwood neighbourhood (9112-142 St., 4444). Owners Rob Achtman and executive chef Duncan Mostoslavsky offer a contemporary and eclectic menu along with fine wines.

cappuccino, great coffee, & lattes, desserts by Skopek's Bake Shop. Bennis Bagels Cafe on Whyte.

SEE NEXT

DISH Weekly

Continued from previous page

460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Breadstick Café (10159-Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Café La Gare (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—cakes, tarts and crepes a la mandarine. Live music Fri & Sat \$

Cappuccino Affair (12808-137 Ave., 468-9019) Friendly staff, home-like atmosphere, fireplace, live music groupings. Light breakfast, lunch or night-time snack. \$

The Commissary (11750-Jasper Ave., 468-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

Buzzberrys Too Café (10116-124 St., 468-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

Giuliano's Restaurant & Cappuccino Bar (11121-Fast lunches served

Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$ \$

Katmandu Coffee Café (201 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

La Piazza (104588-82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna.

Makapaka (13042-50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful La Carte menu. \$-\$ \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. \$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$ \$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$ \$

Louisiana Purchase (10320-111 St., 420-6779) High-end style of cooking from the Bayou & great atmosphere. \$ \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$ \$

IRISH PUB

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$ \$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$ \$

Chianti (10501-82 Ave., 439-8729) Botanical paintings serve as a nice

backdrop in establishment offering the best pasta selections in town. \$ \$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0828) Situated 1/2 block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu and friendly efficient service ensure a return visit \$-\$ \$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria \$ \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$ \$ \$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingtonwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane.

Sheky's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 424-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$ \$

The Old Spaghetti Factory (10220-103 St., 422-0888) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$ \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$ \$

Zenari's on 1st (10117-101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$ \$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

PUBS

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British & Canadian beer and single-malt scotch. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! \$-\$ \$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean & continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun/Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Nite; Sat: Party Nite. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily specials also offered. \$-\$ \$

David and Goliath

New chef revitalizes Pradera Café

by JENNIFER COCKRALL-KING

Dining downtown just gets better and better. Three years ago, Hardware Grill raised the stakes for the competition by offering exciting flavours, an innovative menu and a serious wine list without the uptight manner of the more traditional fine dining places. Since then, the opening of Madison's Grill in the Union Bank Inn, Sorrentino's Downtown and, most recently, Four Rooms in Edmonton Centre have all contributed to the vibrant downtown dining scene. The latest food event to make a major impact in this community is the rebirth of the Westin.

For many years, under the guidance of chef Brian Green, the Westin (the Westin's dining room) was a quiet oasis of upscale dining offering great service and great food. However, the Carvery's fame as a top downtown spot had waned its course. With the departure of Chef Green, the Westin management made the decision to change the concept and look of the dining room from the conservative Carvery to the more modern Pradera Café just two years ago. Finally, the last piece is in place to make Pradera a major contender for the attention of the downtown lunch and dinner crowd.

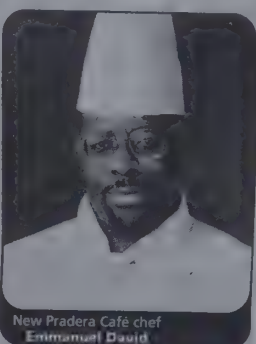
Last week, the Westin officially

announced the hiring of Culinary Team Canada member Emmanuel David as their new executive chef. Through his many years of work on Culinary Team Alberta and now Culinary Team Canada, David has proved himself as an energetic chef with one foot firmly planted in the classical cooking traditions that still define good cooking, and the other foot in a creative, forward-thinking cooking style.

Someone's in the kitchen with David

Myself and four other food critics were given a preview of things to come at a special lunch last week. The lunch took place not in Pradera's dining room, but at the chef's table in the expansive Westin kitchen. We began with a roasted garlic and butternut squash soup—a wonderful idea given the cold and rainy weather outside. In the middle of the thick soup purée was a battered tempura prawn and a flavourful burst of finely diced tomato salsa. The main dish was a tender smoked lamb rack with a pumpkin seed crust and saskatoon-mint jus. Equally luscious were the rustically diced roasted vegetables. Another tasty accent was the onion and potato gratinée inside a hollow potato shell. We finished our lunch with a light lemon cheesecake with a strawberry and Gran Marnier jelly on top.

After dinner, Chef David introduced his two pointmen in the



New Pradera Café chef Emmanuel David

kitchen, chefs Kent Pankow and Victor Dufresne—Dufresne has over 20 years of experience in the Westin's kitchen. Despite only having worked together for a little more than a week, the trio is a confident team that's sure to make a big impact on Edmonton's downtown dining scene. ☉

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Lez is more

Dear Sasha: What does a woman find "sexually" attractive in another woman? Is it the satiny feel of everything? The perfumey odour? The smoothness of the thighs? The pubic hair? The "flower" that appears after opening? The soft voice? The feel of her lips or breasts? —GIL

Dear Sensitive Guy: Personally, I burn for the bristly unshaven calves, the sour post-menstrual odor, the stretch-marked hips and hairy nipples, but I love it when men think that sex between women is some soft-focus Cottonelle commercial. And as for pubic hair, could anything have a more gnarly texture, especially creeping down the throat? Somebody get me a bucket! Sex between women can be just as vigorous and sweaty as sex between a man and a woman or a man and a man, but don't let that spoil your cherry blossom haiku universe, sweetheart. Do me a favour, though: the next time you see those Richard Brautigan books on sale at the Wee Book Inn, just walk on by. The female-genitalia-asposy motif may have snagged him some flaky broads, but it is nothing short of excruciating for those of us who aren't zonked on blue cheer.

Emission impossible

Dear Sasha: I'm a 28-year-old male and I still have wet dreams once a year. Well, I don't think it's normal. When are wet dreams supposed to be over? —THOMAS

Dear Thomas: Were they ever normal, even when you were 13? Okay, there you are, having it on with your grandmother's neighbour Mrs. Vinda while she wears a large gingham sunbonnet, and because of this fantasy—which in real life would give you an everlasting anti-erection—you wake up with your bed all mushy. Even we females have nocturnal orgasms well past our Judy Blume years. No kidding: if I have one more erotic dream about having a penis which turns into a toilet paper roll every time I try to employ it, I'm

going to need to get myself some very expensive therapy.

Sleeping with the enema

Dear Sasha: Is it necessary to perform an enema prior to anal action? And, if so, how do I go about doing it? Thanks, babe. —VINCE

Dear Vince: A doctor I spoke to said that you shouldn't use enemas on a regular basis, for the simple reason that your body should be allowed to perform its natural functions on its own schedule. If you don't plan on making a habit of it and you feel that you want to perform an anal exorcism before you nudge something up there, feel free, but it most certainly is not necessary. There are a couple of positions suggested in the package, but you may find, if you don't have an assistant, the easiest way is on your hands and knees. Make sure there's a toilet in unobstructed proximity because believe you me, you are *not* the master of your colon once that bicarbonate starts acting up.

Magic johnson

Dear Sasha: Do gay men place more emphasis on genital endowment in their partners than heterosexual women? —TONY

Dear Tony: If I had to base my verdict on some of the dildos I've seen in gay sex shops (many of which look like limbs torn off Freddy Krueger), I'd have to say gay guys dig big, but let's consult Dr. David Reuben, author of the best-selling '60s sex guide *Everything You Wanted to Know About Sex But Were Afraid to Ask*. In the book, he claims that he avoids making any moral judgments, and that he uses the latest medical and psychiatric research. When it comes to gays and their packages, he says, "They are his stock in trade and he wishes to show them to his best advantage." If you believe Dr. Reuben, gay men do nothing but hunt for giant rods all day. It's a wonder they even have time to work, eat and go to the gym, what with all the depraved cock-worshipping that takes up their days. Ah, the liberated attitudes of the groovin' '60s.

Tony, men in general are obsessed with the size of their penises. Your question really should be, "Do gay men place as much emphasis on genital endowment as straight men?" Most women are far too busy moaning and groaning over their tits. ☺

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volunteers

ESL TUTORS NEEDED to teach English to adult immigrants, daytime, wkdays, 3 hrs/wk, small groups. Orientation provided. Ph Heather 424-1545.

BUS & SHOPPING TRIP Introduce immigrants to the transit system, assist with shopping. Day/weekdays, 2 hrs flexible, Ph Heather 424-1545.

Aggregate Society of Visual Arts Edmonton is currently seeking volunteers to assist in the production of a major visual art exhibition which will take place in Mar/Apr 2000. Many positions available. Get involved today! Info call Diane 471-5731 or e-mail @ aggregatearts@vancouver.com

Jagged Edge Theatre needs you! Looking for a President, Secretary, Publicist, and volunteers who love theatre. Call 463-4237.

Volunteer for The Word Is Out! Edmonton Annual Book Fair, Sun, Sept. 19, Old Strathcona Farmers' Market, Fringe Theatre, Arts Bazaar, Gazebo Park. FREE admission to all events. Call Festival Producer David Huggert: 422-0216.

The Right to Whistle Conference on the Convention of the Rights of the Child needs volunteers immediately for coordinating positions. Please e-mail volunteers@rightstothetechnology.org Ph Angie @ 486-4113.

CHILD CARE WORKER Work with children 2-12 yrs, help develop a program that will interest the children. TUE 6-7:30 pm. Ph Heather 424-3545.

SATURDAY SENIORS GROUP Help immigrants seniors practice English. SAT 2-4 pm. Learn about other countries & cultures. Ph Heather 424-3545.

The Arts/Ink Society require volunteers SAT, Sept. 11 and SUN, Sept. 12 at Churchill Sq. to help out with special events, track support, awards, set-up and tear down... for the Street Thunder 99 Mini Grand Prix.

Volunteer tutors for adult literacy courses. For info call Prospects Literary Association, Lane 421-7323.

Lovers of Arts & Culture wanted to volunteer in millennium symposium, Oct. 13-17. Flexible shifts. Call Edmonton Arts Council, 424-2707.

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS? Edmonton's only 24 Hour Distress Line answers over 2,000 calls each month from people in need, and we need you to help to ensure those calls are answered. We're volunteers. *excellent training in communication skills *crisis and suicide intervention training *an opportunity for a rewarding and satisfying experience. Next training starts Sept. 14. For more info call The Support Network Volunteer Program at 482-0196.

The Arbutus Volunteer Foundation: looking for caring & committed adults to volunteer with families in need of support. Be a mentor, tutor, parent aide. 2 hrs/wk. High-need areas incl. N. Edmonton, Millwoods. Ph Karin Boyd, 427-8564.

Interested in theatre?

Good with wood?
Volunteer carpenter(s) wanted for a non-profit lunch time theatre company, Jagged Edge Theatre. Ph Lisa 463-4237.

Planned Parenthood Edmonton looking for pro-choice men and women of all ages who are interested in a unique volunteer experience. Ph Laura 423-3737.

The Canadian Mental Health Association need volunteers to:

*Plan social and recreational programs *Work with children's programs *Work with women's program *Provide friendship *Educate.

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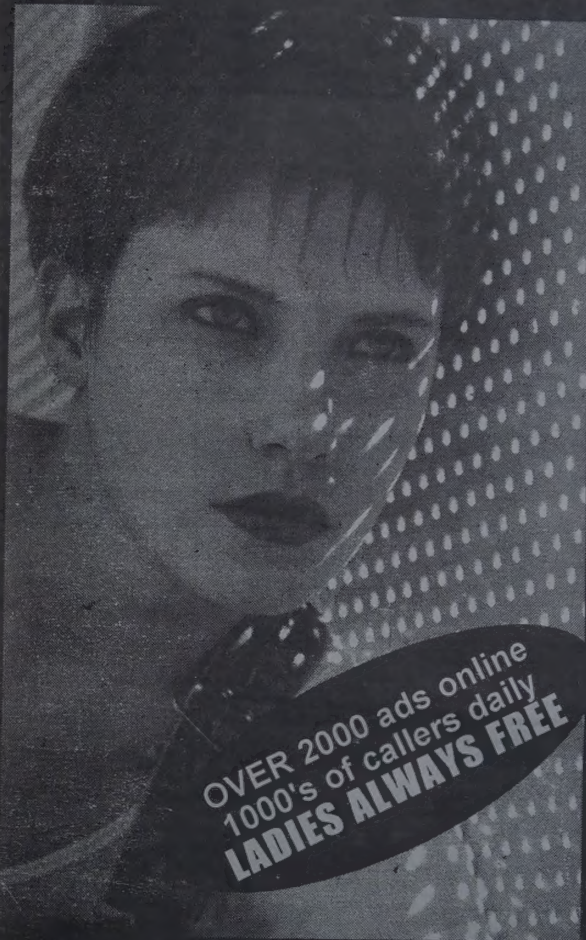
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